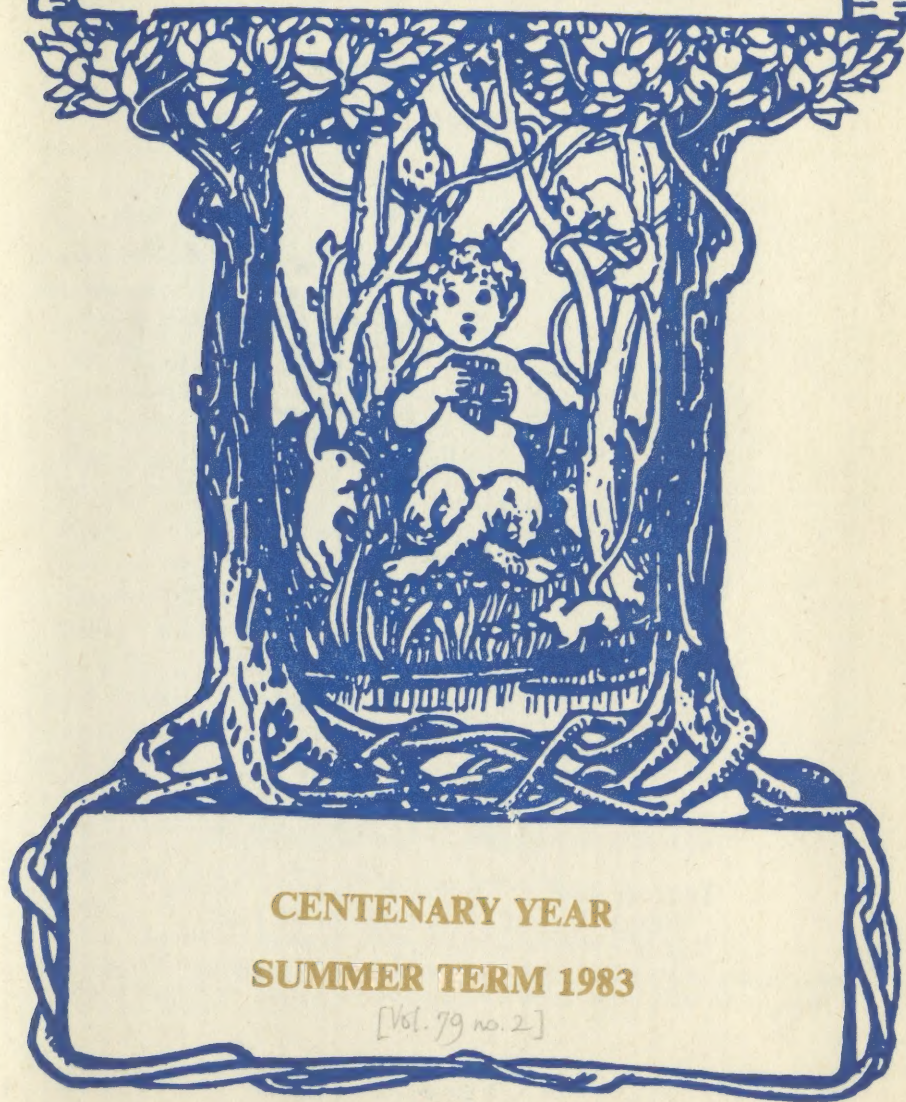


THE RCM MAGAZINE



CENTENARY YEAR
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THE R C M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND
FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND
THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but
the Spirit giveth life*

Volume 73, No. 2 1983

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Marius Goring in Richard Blackford's *Metamorphoses*

EDITORIAL NOTES

The centenarian College enjoys seeing the members of its family grow and prosper, and mourns their departure, aware that, alas, *ars longa, vita brevis est*. It is especially sad that in our year of celebrations we have lost Adrian Boulton and Herbert Howells, our two distinguished nonagenarians who had so recently received the College's highest and rarest award — honorary doctorates. There are tributes to them in the following pages, and to an unhappily wide spread of our other colleagues and friends — musicians of great qualities — who have gone to join those whom Herbert Howells referred to as 'the so-called dead' in the Address he gave at the start of the autumn 1962 term in the absence abroad of Sir Keith Falkner.

Musicians have the immortality that comes from living on in other mortals' minds; as performers or listeners we can feel that we can be actually in mental, spiritual, and almost physical touch with all other musicians, through our common (but special and precious) medium of music. But grief remains, for our own losses, and their nearest and dearest always have our deep sympathy.

The Magazine has lost one of its own 'roots', though fortunately not in such a tragic way. For two decades Margaret Prideaux, in health and in sickness, has worked devotedly as its Honorary Secretary, spending many many hours in its service, for the benefit of us all. It is fitting that the Union should have made her one of its honoured Honorary Members, and we wish her better health and many years of happiness, and thank her very sincerely for all she has done.

The shape of the things to come has not yet begun to emerge, but huts have burgeoned in the East and West Courts, and displacements have been made to allow building work to get under way. Catering is on the move and the two libraries, separated aloft by so many stairs, should come together next year in the sub-basement.

The Royal College of Music: a Centenary Record was put together rather swiftly, without the quantity or quality of research and checking that should ideally have been involved. Readers are therefore invited to be so kind as to point out errors or omissions; if they are published here, some meticulous owners will be able to make the crooked straight and its rough places plain. There obviously was some slip-up on page 83, where in the fifth line a sentence starts without a capital and an apostrophe is misplaced. On page 96 Noel Nickson FRCM should have a former student's asterisk. The index has not been thoroughly cross-checked, but the second reference (on page 112) to the College's Charter should be 88 (not 87). Hurtful, and not easily explicable, is the omission on page 98 of four Tagore Medal winners' names: the late Pierre Tas for 1923; Guy Warrack for 1925 (and it would have been specially pleasant for there to have been a consequential sixth listing for him in the index); and Rosalind Thompson (now Mrs. Lucas-Smith) and Michael Davis for 1965. Your Editor expresses his regrets and apologies.

There was also a muddle over Committees in the last issue of this magazine. The RCM Union Committee (shown on the inside back cover) lacked three names, and included two former members; the correct list was in fact shown on the inside front cover, but under the heading of the Magazine, whose Committee was unfortunately not listed at all. More apologies, alas!

Music and books have long been reviewed in these columns, but so far only one recording. It is now hoped regularly to include reviews of some recordings acquired by the RCM Record Library. The reviewers will not be able to benefit by retaining the free copies which are the normal perquisites of book and music reviewers, and we are therefore additionally grateful to them for their (of course unpaid) contributions.

The covers of our 1983 issues follow the design for the 1933 Jubilee copy, from which the Graves and Squire articles are reprinted.

One of the most interesting events celebrating the College's Centenary has been the exhibition at the Royal Festival Hall organized by the Department of Portraits, 'The Early Years of the RCM', running from 12 June to 15 July and tracing our history and that of the South Kensington estate up to the State Opening of the present building in 1894. It is hoped that sponsorship can be found to enable the exhibition to be seen in other parts of the country during the rest of the year.

DIRECTOR'S ADDRESS — MONDAY 25 APRIL 1983

It would not be fitting for me to make no reference today to the deaths during recent weeks of a number of Collegians who enjoyed international repute and who in their various spheres made a significant contribution to British music. Yet it is impossible in a few sentences to pay adequate tribute to them either individually or collectively, and it would be foolish for me to attempt today to list their achievements, to evaluate their work or to assess the nature and extent of the influence that they exercised upon others.

I refer of course to Sir Adrian Boult, Dr. Herbert Howells and Miss Elisabeth Lutyens. To these three can be added Sir William Walton, who though not a student or professor of this College became one of our great family when in 1937 he accepted Fellowship of the College. . . . Now I am merely going to read to you the final paragraph of an Address given to the College just over twenty years ago by Dr. Herbert Howells, whom we remember today with gratitude, with admiration and with deep affection. I should explain, before I read the passage, that the College was then, as it is now, appealing for money for an extension of the building and for additional teaching and practice rooms. His words are as relevant today as they were when they were spoken:

'One more observation, vital because it concerns the so-called dead. This College is not just bricks and mortar (though we are pleading at the moment for tons more). It is of course the sum total of the achievements of mere men and women who, nurtured here, have offered in return brilliant and dedicated service to music far beyond these walls. Four such men have gone from us in recent weeks: Dr. John Ireland, Sir Eugène Goossens, Dr. Henry Ley and Mr. Norman Greenwood. Tribute to their genius will be

paid later: more permanently than in the spoken word. They abide in the deep affection and admiration of those of us who knew and worked with them. And even to the newest student I would say: They are as much your inheritance as anybody's. They and their like *are* this College.'

As a result of that Appeal to which Dr. Howells referred, the College was able to erect what we still call the 'New Building', providing us with a Recital Hall, an Electronics Studio, a larger space for the Lending Library and many additional teaching and practice rooms.

Today, twenty years later, we are, as you well know, appealing for money again, this time to enable us to build a new catering and dining block, to convert the basement of this building into a single library complex housing our existing Parry Room Reference Library and our Wolfson Lending Library, to build a new opera theatre, and to provide for the Council a Discretionary Fund for the benefit of students in the years to come.

The response to the Appeal has so far been encouraging, and I am able to report today that the total received or promised is in excess of £1,920,000 and that we are already well advanced with the work on the construction of our new catering facilities which should be in operation next September. We have moreover, subject to Parliamentary approval, the promise from the Department of Education and Science of a further £100,000 when our Appeal total has reached £2 million, and a further £100,000 when we have reached £3 million. There are therefore strong incentives for us to maintain the momentum of the Appeal.

Donations to the Appeal, all of which have been individually acknowledged, have ranged from £100,000 to 25p, this latter from an anonymous donor in response to Mr. Richard Baker's appeal on Television.

Amongst those who have given £100,000 is His Majesty The Sultan of Oman who was informed of our needs during his State visit to this country last year. Last week, during an informal visit to this country, His Majesty attended a concert given by the College in his honour at St. James's Palace in the presence of HRH Princess Alexandra. The Auriol String Quartet (Stephen Bryant, Mark Denman, Brian Schiele and James Halsey) played works by Schubert and Mozart, and Ieuan Jones contributed harp solos. After tea, during which His Majesty met several members of the College, the President of the Students' Association made a presentation to the Sultan as a token of gratitude from us all.

In addition to the donations received from Trusts and other charitable bodies, from Livery Companies, from banks and insurance companies, from industrial and trading concerns, and from many individuals, the Appeal has derived benefit from sponsorship and from a number of fund-raising events.

Since my last Address we have had the Great Gala Concert in January and the Celebrity Concert in March at the Royal Albert Hall, a concert at the Royal College of Organists by former members of the College who in their day were RCO prize-winners, and the world premiere at the Dominion Theatre of the Film *Wagner*. In connection with these events many Professors and Students have generously given their services, thereby identifying themselves with the Appeal, and supporting Mr. Leopold de Rothschild, his Appeal Committee, the Appeal Manager, the

Appeal Organiser and their many helpers who are working so hard on behalf of us all.

Future Appeal events which are being planned include the Centenary Charter Concert at the Royal Albert Hall on 23 May which will be attended by Their Royal Highnesses The Prince and Princess of Wales. Admission to this concert is by invitation, but all members of the College may make early application for tickets for their relatives and friends.

It is hoped that, on his way to the Royal Albert Hall, the Prince of Wales will visit the Royal College of Organists, the building situated to the west of the Royal Albert Hall, which was the home of the Royal College of Music from 1883 to 1894. The purpose of the visit will be to unveil a plaque commemorating the formal opening of the Royal College of Music on 7 May 1883 by the then Prince of Wales, his great-great-grandfather, who later became King Edward VII.

The 7th of May 1883 must have been an exciting day for those fifty Foundation Scholars and for the forty-two fee-paying students who assembled for the opening ceremony, and doubtless for the first time met Grove, Parry, Stanford, Parratt and other members of the first Board of Professors.

Another Appeal event will be a Reception and Concert at the Mansion House on 22 June in the presence of our President, Her Majesty Queen Elizabeth The Queen Mother, the guests being received by The Lord Mayor of London. Dame Janet Baker will sing Lieder by Brahms and songs by Vaughan Williams and Britten, and five students will play the *Trout* quintet of Schubert.

Yet another Appeal event will be a concert at the Royal Festival Hall on 13 July by the Symphony Orchestra of the Royal Academy of Music under Maurice Handford. It is a very generous gesture on the part of the Royal Academy of Music, our senior by some sixty years, to decree that the entire proceeds of this concert should be devoted to the Centenary Appeal of the Royal College of Music. It was in this spirit of friendship and mutual support that the Associated Board of the Royal Academy of Music and the Royal College of Music was formed as long ago as 1889.

It is clearly going to be another very busy but, I hope, rewarding term. Inevitably for some, examinations, competitions and auditions cast a shadow over the otherwise sunny prospect of a summer term, but examinations are a vital part of the training of any musician.

A performing artist is examined every time an appearance is made before the public; a composer is examined every time a work is performed; even a critic is judged by those who have been the subjects of that critic's judgement.

Throughout our active years we are all being tested in one way or another, so it is no bad thing to become accustomed to the fact early in life. Our musical ability, our stamina, our determination, our loyalty, our reliability, our integrity are constantly being tested.

If we are performing musicians, our technique, our sense of style, our ability to communicate are all subject to scrutiny. We may not always agree with the judgements made about our work, more especially if they relate to matters of interpretation which may be a matter of opinion, as opposed to technical accuracy which is normally a factual matter.

If we are composers, judgements are going to be made, whether we like it or not, about our originality of thought, our craftsmanship and our consistency of style. Again we may find it difficult to accept these judgements, and we may feel aggrieved and frustrated if our compositions are spurned, especially if we suspect that they are not fully comprehended.

It is against this background of criticism, sometimes favourable, sometimes adverse, that the musician has to battle. Almost all musicians have their moments of success and they have their times of disappointment and maybe even disillusionment.

To meet these situations we have to develop a resilience and a mental toughness. By that I do not mean that we should become arrogant, dismissing with scorn all criticism whether favourable or adverse; nor do I mean that we should unquestioningly accept all that is said or written about us; rather that we should use honest criticism of our work as the basis for self-evaluation and that we should cultivate the strength to examine our own achievements coolly and dispassionately.

There can be few assets in life more valuable to a man or woman than self-criticism, since without that the full development of natural talent is well-nigh impossible.

I am very grateful today to two members of our Professional Staff — Mr Christopher Bunting and Mr Yonty Solomon — who are voluntarily and generously exposing themselves to the criticism of their colleagues and their pupils. Though they are both experienced artists they are being tested just as most of you will be tested later in the term. I am confident that they will perform with brilliance, yet I am reasonably sure that each after his performance will submit himself to the rigours of self-examination.

Mr Bunting and Mr Solomon then performed Beethoven's Sonata in A op.69 and Poulenc's Sonata (1948).

THE RCM UNION

Miss Margaret Prideaux, Magazine Secretary since 1963, tendered her resignation as from 23 February 1983. We are grateful to her for her work in this field and we wish her a happy retirement.

Members may like to be reminded that ties, cuff-links and scarves are available from the Union Office.

There are still many subscriptions unpaid for 1982/83. Please help us to keep postage costs down by paying promptly without the need for personal applications.

SYLVIA LATHAM
Honorary Secretary

NEW MEMBERS

Brian Brockless
Mrs Percy Coates
Mrs. E. G. A. Davies (Gay Campbell)

Adam Nott
Roger Pope

BIRTHS, MARRIAGES AND DEATHS *denotes Collegian

BIRTHS

CASE: to Bridget* (née Stockdale) and P. V. Case, a son, Charles William, on 12 December 1981.

HARPHAM: to Sarah* (née Dunstan) and David Harpham*, a daughter, Anna Jane, on 18 April 1983.

JERROLD: to Diana* (née Nicholson) and Michael Jerrold, a daughter, Polly, on 23 March 1983.

KEITH: to Jennifer and Keith Davis* a son, Dominic Charles, on 20 February 1983.

STARK: to Cheryl and Peter Stark* a son, Harry William George, on 20 January 1983.

MARRIAGES

BINNINGTON - GIBBONS: Stephen Binnington* to Deborah Gibbons on 14 August 1982.

BYRT - HARTWELL: David Owen Byrt* to Cynthia Mary Hartwell on 23 August 1982.

CROUCHER - LESLIE: Edward James Croucher to Felicity Ruth Leslie* on 14 August 1982.

NEIMAN - BROWN: Stephen E. Neiman to Caroline Mary Brown* on 2 December 1982.

DEATHS

AYRTON: Catherine Ayrton on 31 December 1982

DAWNAY: Margaret Dawnay in March 1983

GOW: Dorothy Gow on 1 November 1982

GRAY: Dr Christopher Gray on 5 August 1982

HARRIS: Mrs Mortimer Harris (Dorothy Senecal) on 14 April 1983

JOHNSTON: Mrs A. Johnston (Alison Robertson) in March 1983

LUTYENS: Elisabeth Lutyens, CBE, on 14 April 1983

POTTS: Mrs L. J. Potts (Mary Crichton) on 25 December 1982

RATH: Frau Janet C. Rath (Janet Street) on 25 January 1983

RUBINSTEIN: Artur Rubinstein, FRCM, on 20 December 1982

THORPE DAVIE: Cedric Thorpe Davie, OBE, LLD, FRAM, ARCM, on 18 January 1983

WALTON: Sir William Walton, OM, FRCM, on 8 March 1983.

OBITUARIES

HERVEY ALAN

Having spent so much of my own professional life working with Hervey Alan in the opera theatre and here at College, it is a very sad task to write about him, but at the same time I am glad to be given the opportunity to do so, in order to put on record his great qualities, both as singer and human being.

As a performer, Hervey was in the forefront of British Basses, and took part in many notable performances, including the world premiere of *Billy Budd*. My own most clearly remembered experience of him was his Grand Inquisitor in *Don Carlos*, singing the scene with King Philip (played

by the late Stanley Clarkson, another six-footer and ex-College professor). Hervey often said that the two choristers who led the blind Inquisitor were David Ward and Peter Glossop. As a contrast, his sense of humour in such operas as *The School for Fathers* was remarkable.

There was also another side to Hervey Alan, however: he worked long and hard for the Incorporated Society of Musicians, and through it for his fellow-musicians. There is no doubt that such work contributed to the award of the O.B.E. to him.

He is sorely missed by his colleagues and his friends, and our sympathy goes out to his wife and family.

FREDERICK SHARP

SIR ADRIAN BOULT, C.H.

Many tributes have been paid to Sir Adrian's outstanding work for music, especially for British music and musicians; the outlines of his achievements are well known. His autobiography *My Own Trumpet*, dedicated 'to his family and friends with love', which appeared in 1973, gives a full account of the first eighty or so years of his life, and lists in an appendix 146 works by British and foreign composers which he introduced, as first performances, first performances in England or London, or first broadcasts.

His special contributions to the College were mainly in the orchestral field. When he formed the Conductors' Class in 1919 his students included Leslie Heward and Constant Lambert. In 1921 he conducted an Act of *Figaro* in the first Parry Theatre performance. He took over the First Orchestra that year (succeeding Stanford who had conducted its first thirty-seven years), but he had to relinquish it when he went to the BBC in 1930. He had directed two of the four *Parsifal* performances in 1926, and following a visit to Barcelona in 1922 had written an article for the *RCM Magazine* on the Catalan orchestra which gave Casals great pleasure as 'a stimulus for me and my orchestra'.

During the war he was constantly helpful to the College, despite his heavy BBC responsibilities; for instance, he conducted the Diamond Jubilee celebrations concert in 1943. He returned to the First Orchestra for four years in 1962, and came back again in July 1973 to conduct a Brahms piano concerto, and in 1976 for a 'centenary' performance of Brahms' First Symphony. He served on the College's Council from 1943 to 1978 (except for the four 'Orchestra' years), and as a Vice-President from 1962.

We are greatly privileged to print the account which Mrs G. M. Beckett, M.B.E., has written, mainly of Sir Adrian's BBC activities. She served him and music for over half a century, and we thank her for her help to him in his work for music in this country.

Dr Boult began work at the BBC at Savoy Hill on 1 October 1929. He was Director of Music and at once revitalized the whole Music Department. We had not been very busy before that, but he delegated to each member a definite job, so that we all became much more interested in our work and the new responsibility for it. Sir John Reith (as he was then) had said to Dr Boult: 'Make a Symphony Orchestra for broadcasting', and he set about this immediately. Auditions were held all over the country, and by the



ADRIAN BOULT

William Narraway

spring of 1930 his new Orchestra of about ninety members was ready to begin rehearsing. The Concert Hall at Broadcasting House was nothing like big enough, and we were sent to a most dilapidated old warehouse near Waterloo. Dr Boult inspired and trained the Orchestra so that they were broadcasting Studio Concerts by Easter, and they gave their first Public Concert in Queen's Hall on 22 October 1930. Every seat was filled, and the Press reviews the following morning were full of praise. This was a great comfort for the Conductor, as some members of the musical world had felt the whole venture would be a disaster.

Gustav Holst was our first visitor to our Waterloo studio. He was thrilled with it all, and brought along his students, and soon a number of interested musicians were arriving. They were not very comfortable, as we were very short of chairs, and from time to time large rats ran up the bannisters to the attics above, where the librarians and copyists were working.

As we got into the thirties Dr Boult was given permission to invite Guest Conductors, and of these Sir Henry Wood, Elgar and Koussevitsky were the first, followed a little later by Bruno Walter and Toscanini. By that time the Orchestra had been moved to a much more comfortable home at Maida Vale, where it had several well-equipped studios, its own library, and a canteen. Dr Walter and my Chief were great friends, Dr Boult having attended his rehearsals in Munich, and they kept in close touch until Bruno's death.

Toscanini's visit filled us with some trepidation, as he had asked for twenty-five rehearsals for his three concerts, but Dr Boult undertook a good deal of preliminary rehearsing, and eventually the famous Maestro settled for eight! We had no experience of 'the terrible temper' about which we had been warned, and I remember still the pleasure of the Orchestra when he, in thanking them, said 'Bene, bene, molto bene'. Praise indeed from such a conductor.

Under the wise guidance and constant hard work of Sir Adrian (as he had now become 'for services to British music') the Orchestra had grown to a very high standard. All this meant, however, that he no longer had any time to conduct the Bach Choir and numerous Music Festivals, but he did try to accept invitations that came from Sir Hugh Allen. Much later Sir Keith Falkner asked him to return to College to take the Conductors' Class and Orchestra again.

When war broke out in September 1939 Sir Adrian, the Orchestra and a small staff were sent to Bristol, the greater part of Music Department going to Evesham under the care of Dr Thatcher. The BBC West Region was very well organized, and the Orchestra continued to broadcast, both in the Studio and publicly. But in June 1940 bombing started, and the whole pattern of life changed. I recall vividly one morning, when Sir Adrian was rehearsing in the Colston Hall, a message coming through instructing me to tell him his London home had been badly hit and most of his music had gone. I tried to break the news to him during the Interval; he went very pale, but just said, 'Well, in future I shall have to conduct from memory'. And then went on rehearsing. Bristol was very badly battered; a double-bass player was killed, and several of us lost our homes. The Orchestra used to perform its concerts in the mornings: the engineers would record them, and it was the record that was broadcast to the public at night.

In the summer of 1941 we were all moved to Bedford. Sir Adrian was not keen about this decision. He worked very hard in Bristol to keep up a high standard and morale; he became an officer in the BBC Home Guard, and he also sang with the Basses in the BBC Club Choir, an amateur body we had got together to make money for the Red Cross and give concerts in convalescent homes and the shelters. He refused to travel in the special train which moved us, and went on his bike to Bedford! It was very peaceful there, and he soon had the Orchestra at work. The following year Sir Henry Wood moved the Proms to Bedford, and it was at a rehearsal in the Town Hall there that he collapsed, and died shortly afterwards. Sir Adrian immediately took his place and with the help of Mr Basil Cameron completed the season.

At the end of 1944 Sir Adrian was brought back to London to prepare for the Orchestra and Department's return. There had to be many changes. The work had grown to such an extent that in 1942 he had asked to be relieved of the administrative work, and Sir Arthur Bliss became Director of Music, leaving Sir Adrian to deal solely with the Orchestras and Choirs. In 1949 his 60th birthday occurred, and he received a curt note telling him to go. It was a great shock to him, as Lord Reith had told him he would never be sacked, but by that time a different Director-General was in charge who felt the retiring rule must be kept.

An outstanding event I remember clearly was when Sir Adrian took the Orchestra to war-torn Europe (the first to go), and gave concerts in Paris, Brussels and Amsterdam. The welcome they received was amazing, and we were treated everywhere with the greatest enthusiasm and generosity. Sir Adrian was a first-class ambassador wherever we went.

He left the BBC one Friday afternoon in June 1950 and on the following Monday started work with the London Philharmonic Orchestra! He conducted their concerts in many of the smaller provincial towns, which had not heard a symphony concert before, but in 1957 he resigned after touring with them to Moscow and Leningrad. He wrote his resignation on Warsaw Station, where he had to change trains on the way home! The Soviet regulations to which he had to submit did not help music-making.

He was a little fearful that, being a free-lance, he would have nothing to do, but invitations poured in from all over the world, and he was busier than ever and, many people thought, at the height of his powers. As well as many visits abroad, he undertook a good deal of recording, and we are lucky that so many of his records are on sale still.

College may know that when in 1975 Sir Adrian had to undergo major surgery Dr Howells was in the adjoining room and having an equally bad time. They were great friends, and went to Clarence House last summer when the Queen Mother presented them with the College's Honorary Doctorates. They died within a few hours of one another.

This has perhaps grown much too long, but having had the great privilege of working for Sir Adrian for more than fifty-two years, it is hard to know what to leave out. Though I have many happy memories, in my great sorrow I know we shall not see his like again. I am grateful to all who have shown me great kindness over so many years.

GWEN BECKETT

DOROTHY GOW

Dorothy Gow was a composer of great distinction whose work never became widely known and is now in danger of being forgotten. She was born in London in 1893. During the twenties she studied composition at the College with R. O. Morris and Ralph Vaughan Williams. She also studied with Egon Wellesz in Vienna in 1932, having won an Octavia travelling scholarship. All her teachers thought very highly of her work and did all they could to encourage her. Vaughan Williams, although he did not at all agree with the kind of music that she wrote, tried continually to interest people on her behalf, and on the rare occasions when something of hers was performed always came to hear it if he possibly could. Although considerably older than her fellow students Elizabeth Maconchy, Grace Williams and Elisabeth Lutyens and despite extreme diffidence and shyness, she formed with them, while at the RCM, a Composers Club which met regularly for the purpose of listening to each other's compositions; the friendship and mutual respect which grew up between the four of them lasted all their lives.

It was through my meeting with Elisabeth Lutyens in 1930 and subsequently with Iris Lemare and Elizabeth Maconchy that the Macnaghten-Lemare concerts first began. Dorothy Gow's name appears in several of those early programmes (1931-1934): a Fantasy String Quartet (1932), Three Songs for Tenor and String Quartet (January 1934 with Steuart Wilson, and again the following December with Jan Van der Gucht), a Prelude and Fugue for chamber orchestra and a String Quartet. There were interested and favourable comments in the *Daily Telegraph*, *Evening News*, *Music Lover* (Christian Darnton) and *Musical Times* (Marion Scott) but, beyond this, no wider recognition.

Dorothy Gow's best known and only published work, her String Quartet in one movement, was completed in 1947. It was first performed by the Aeolian String Quartet at a London Contemporary Music Centre concert in 1950 and also broadcast in 1958; in 1955 the Allegri String Quartet played it at the Institute of Contemporary Arts. My Quartet played it many times; twice at Macnaghten New Music Group Concerts (1951 and 1953), three times at the SPNM (1953 and twice in 1954, in which year it was put on the Recommended List) and at a Cowdray Hall Recital in May 1954. *The Times* described it as 'a sombre work in one movement of linked sections, it handles modern dissonance without sounding harsh or ironical. Serenity and conviction are established from the introduction to the coda. . . . The composer's voice is eloquent and individual, her argument cogently pursued.' It was published by the Oxford University Press in 1957 at the request of Vaughan Williams. Lasting only 11½ minutes, this Quartet is a finely constructed, exciting and profoundly moving work which should undoubtedly take its place in today's String Quartet repertoire.

During the fifties two other works by Dorothy Gow received first performances at the Macnaghten New Music Group concerts: Capriccio and Adagio for solo oboe (Joy Boughton, 1954) and Theme and Variations for Solo Violin (Antonio Brosa, 1955); this latter work had been specially commissioned to mark what was intended to be the 'final' Macnaghten Concert. So far as I know neither of these interesting compositions has ever been played again. Her last completed work is a most original and beautiful

piece for Violin and Horn which was suggested by Elisabeth Lutyens. It was broadcast on the BBC Third Programme in 1972 by Hugh Bean and Alan Civil.

Dorothy Gow's compositions were invariably the product of great concentration and intensity of thought. Anything which fell short of her self-imposed standards was ruthlessly scrapped. She continued to write in the face of scant encouragement and meagre success until the stroke which in 1978 paralysed her right side.

Elisabeth Lutyens in her autobiography *A Goldfish Bowl* wrote of her as being 'utterly devoid of malice or ambition. Her talent is original and her ear remarkable and the few works she has written are, to me, outstanding. Ill health has crippled her all her life, diminishing the quantity, though not the quality of her output.'

ANNE MACNAGHTEN

List of Works

Kyrie, Gloria, Sanctus, Osanna, for unaccompanied choir
Variations on a Diabelli Variation, and Fugue, for piano
Prelude and Fugue for chamber orchestra
Prelude and Fugue for orchestra (1931)
Fantasy String Quartet (1932)
Second String Quartet (1933)
Three Songs for Tenor and String Quartet (1933?)
Oboe Quintet (1936)
String Quartet in one movement (1947)
Two pieces for solo oboe (1953?)
Theme and Variations for solo violin (1954-55)
Piece for violin and horn (1971?)

DR CHRISTOPHER GRAY

Dr Christopher Gray had a rare capacity for making one aware of one's own virtues rather than his. His kindness encouraged generosity; his skill inspired high standards of work and, whatever the task in hand, his enthusiasm was infectious.

He was a very good doctor, and also a fine friend to many in the College.

DOREEN WHEWELL
DAVID IMLAY

DOROTHY MORTIMER HARRIS

Dorothy Mortimer Harris, Hon. ARCM, was a student from 1911 to 1914, studying singing, opera, and piano accompaniment. After leaving College she kept in close touch through the RCM Union. In 1937 she became Assistant Hon. Secretary to Marion Scott and continued this work with Phyllis Carey Foster until she left London to live in Dorset on her husband's retirement in 1962. From 1941 to 1956 she also held the post of Magazine Secretary.

Dorothy continued her interest in College affairs to the end of her long life. She never failed to send greetings for Union At Homes and Annual General Meetings, and liked to have a detailed report of these events.

On the last occasion when I visited her in Dorset two years ago she looked her delightful elegant self, still retaining a lively desire for up to date

news of College, and her splendid sense of humour. With her husband, Tim, she had enjoyed a perfect partnership for nearly 67 years. The RCM Union remembers her with great affection.

SYLVIA LATHAM

MRS MALCOLM HAY OF SEATON, D.St.J.

Ivy Wigmore came to the College from 1913 to 1915 from Perth (Western Australia) as a Violin Scholar. She kept in close touch with the College over the years, and was particularly generous in endowing the Ivy Wigmore Hay practice-room in the New Building, and in financing the Ivy Wigmore Hay Award for postgraduates or students in need of help on entering the profession.

DAVID IMLAY

HERBERT HOWELLS

The Address given by the Director in Westminster Abbey on 3 June will be printed in the next issue.

ELISABETH LUTYENS

Elisabeth Lutyens, who died on 13 April aged 76, will be remembered as the composer of some of the finest post-war English music, as a renowned teacher and as a courageous pioneer. Having studied at the Ecole Normale in Paris in the 1920s, and at the RCM where she was a pupil of Dr Harold Darke, she devoted herself to composition in a spirit of total integrity and professionalism. As a co-founder of the Lemare-Macnaghten concerts in the 1930s, she began her support of young colleagues, an activity which she continued throughout her life, founding the Composers' Concourse in the 1950s and teaching for a year at York University as recently as 1975-76. As a composer and teacher Lutyens was passionately devoted to maintaining an international attitude, both technically and aesthetically, although she always insisted that her discovery of serialism in the late 1930s was as much due to Purcell's string fantasias as to the music of Webern, whose work she adored. Her best works can take their place with ease alongside those of her contemporaries, both at home and abroad. *O Saisons, ô châteaux* for soprano, mandolin, guitar, harp and strings, dating from 1946, is a masterly setting of Rimbaud and, indeed, great poetry always fired her vivid and questing mind as can be heard in *Quincunx* to a text of Sir Thomas Browne for baritone, wordless soprano and large orchestra.

And Suddenly it's Evening for tenor and ensemble, commissioned by the BBC for its inaugural chamber music concert at the Queen Elizabeth Hall in 1967, is a passionate setting of poems by Salvatore Quasimodo, and has become one of Lutyens' most celebrated works. Her opera — or charade as she described it — *Time off? Not a ghost of a chance* met with critical acclaim at Sadler's Wells in 1972, as did the large-scale choral/orchestral work *Essence of our Happinesses* at the 1970 Proms. One of the finest of her numerous chamber works is the Sixth String Quartet, dedicated to the painter Francis Bacon, a dedication indicating

Lutyens' broad artistic sympathies and her friendship with many leading creative artists such as Dylan Thomas (one of her closest friends), Louis MacNeice, Stravinsky and Dallapiccola. She wrote many radio and film scores, including music for the well-known *Dr Terror's House of Horrors*, and this was work which she always approached with the utmost professionalism.

As a teacher Elisabeth Lutyens was exceedingly generous, and as an ex-student of her I remember lessons which lasted for hours, frequently ending with a fine supper. Her teaching was rigorous, and she insisted on each problem being thought through properly. Short-cuts were never appreciated! Her conversation was vivacious and often witty, a gift inherited from her architect father, and I shall miss our lively and prolonged telephone conversations, often late at night, concerning the latest music, artistic standards, or some current political topic. Her mind never ceased to search or to be active, even through the serious ill-health of her final years which included surviving a serious domestic fire.

Elisabeth Lutyens was married twice; first to the singer Ian Glennie by whom she had three children, and subsequently to Edward Clark, a Schoenberg pupil who died in 1962, by whom she had a son. Her autobiography, *A Goldfish Bowl*, which was published in 1972, is full and frank.

ROBERT SAXTON

HARRY PLATTS

It is always sad to learn that a very old and close friend has passed on, and it was particularly so to me when I heard of the death of Harry Platts. That is why I have taken so long to write these few words in remembrance of an old and respected colleague — so much to say, and one feels so inadequate to say it.

Harry and I first met in 1931 on the front steps of College. Two brand-new students wondering what the future held for us. I was lucky, I had 'digs' at 40 Crabtree Lane, Fulham; he was 'digless', so for the first two years of our College life we shared a room at that address.

Harry played for my singing lessons, College concerts and exams, and when four of us singers formed a 'barber's shop' quartet Harry was of course the pianist. We were known as 'The Cosmopolitan Singers' and were quite popular on BBC Children's Hour. (Fee eight guineas between the four of us.) Ever since that very first day we have been close friends.

Harry was always a dedicated teacher, with the gift of 'getting on' with his students. There are many people very well known in the world of the piano today who owe a great deal to Harry Platts, who set them on the right road to success, either at Bedales, Junior RCM or College, as I am sure at least one world-famous concert artist will agree. His infinite patience, good humour and enthusiasm were an example to us all. He was a credit to his profession and his College, and his death a tragic loss to Jane his wife, and all his many friends.

FREDERICK SHARP

MRS MARY POTTS

The following appeared in The Times on 12 January and is reprinted by kind permission:

The revival of early music in this country, and several generations of musicians trained in Cambridge, owe much to Mary Potts, who died after some months of illness on Christmas Day.

She was a student of Dolmetsch and later on, as a performer and teacher of the harpsichord, she influenced Colin Tilney, Christopher Hogwood and the late David Munrow at a crucial stage in their development. These distinguished musicians were not only pupils but lodgers in her house, where Trevor Beckerleg was also in residence building harpsichords.

For many years Mary Potts was so generous in her support of Cambridge concerts that May Week was a hectic season for her, as she took her precious late Shudi harpsichord from one college to another. It is less well known that she took an interest in new music for her instrument and gave a number of first performances of works by Cambridge composers, some specially written for her.

She had special connections with Queens' College, where her husband — the literary critic L. J. Potts, who died some twenty-five years ago — was a Fellow, and she took pupils for many years at the Cambridge College of Arts and the Perse School.

© PETER DICKINSON

BERNARD STEVENS

Listening recently to a broadcast of Bernard Stevens's 1966 Horn Trio (a work I had hitherto missed) made me realise forcibly that his untimely death has robbed English music of a creative personality that was rooted in values that are nowadays too easily pushed aside in favour of supposedly ear-tickling sonorities. For this reason his is music (from songs to symphonies) that must be listened to with concentrated attention: only thus will the logic of its growth be fully recognised and appreciated.

I first met Bernard in the mid-thirties, when he and a close friend of his, Arthur Hutchings (who latter became Professor of Music at Durham University) came down specially from Cambridge, where they were both reading English, to hear a concert of new music given in the Concert Hall of Broadcasting House, and which was conducted by Sir Adrian Boult. This concert included the first performance of my First Symphony. Going home afterwards in a somewhat bemused condition, I was just about to descend the steps leading to Oxford Circus underground station when I was hailed by two voices that, after introductions, turned out to be those of Bernard Stevens and the irrepressible Arthur Hutchings. Thus began a friendship that was lifelong and fruitful; fruitful because Bernard's mind was such a wide-ranging one.

I shall sorely miss the enthusiasm he brought to bear on those things we shared, as well as the good-tempered argument when our views clashed.

EDMUND RUBBRA

This is a personal memoir of some 45 years of great friendship. The abiding impression I will forever hold of Bernard Stevens is of his practical kindness and willingness to help.



BERNARD STEVENS

This may surprise some people because he was renowned for giving his immediate (although not unconsidered) forthright opinion and for his Marxist approach, even though he left the Communist Party in 1956 — after Hungary. His attitude, however, towards my own very different ways and beliefs was at all times one of acceptance and tolerance. In his later years, saddened by the distortion (as he saw it) of Marxist ideals, he developed once again a far more spiritual approach, on the lines of Teilhard de Chardin.

We first met at College before the war. He was then a pipe-smoking Anglo-Catholic Cambridge graduate with degrees in both Music and English. A fine pianist, he had a violinist fiancée at the Royal Academy of Music, for whom he wrote his early Sonata. I was just out of school, but with the practical knowledge gleaned as a choirboy and with a family background of professional music-making. Presumably these attributes in some measure complemented his own experience, since there was never the remotest suggestion of patronage on his part, and our weekly conducting class work was usually preceded by discussion over lunch at the Queen's Arms and fortified by a half pint of 'mild and bitter'. Bernard's six years' war service was with the Royal Army Pay Corps in various parts of this country, and he was fortunately able to continue composing, producing his Violin Concerto for Max Rostal in 1943.

Indeed, by the time I returned to College in 1946, Bernard was already married to the strikingly attractive strawberry blonde-haired Bertha, and quite established as a promising young composer. His *Symphony of Liberation*, as he titled it, won the 1946 *Daily Express* Victory Competition prize, but when that paper discovered where his political sympathies lay it quickly dropped any further promotion of the work, after the first performance at the Royal Albert Hall by the London Philharmonic Orchestra under Sargent.

Bernard's appointment in 1948 as an RCM theory and composition professor led to the performance of my *Prelude* for small orchestra when a Patron's Fund Concert was found by him to have room for one more very short piece, and his absence on tour examining for the Association Board resulted, at his suggestion, in my being put on the list of College 'paper-work' deputies.

We were then both living in Hampstead and used to meet from time to time, especially at Composers' Guild Committee meetings. When Bertha and he moved to Essex I would spend the occasional couple of days at 'The Forge', where we would play and sing through and comment generally on what we had each written recently or were still working on. Strangely enough, though, neither of us ever dedicated a work to the other, despite the mutual interest engendered.

In those days their daughter Cathy was playing both horn and violin, and they were quietly proud of her progress at the Menuhin Schol and Royal Academy of Music, after which she settled on to the viola as her chosen instrument — a decision later marked by Bernard writing for her his unaccompanied *Improvisation* which Cathy broadcast during her membership of the BBC Scottish Symphony Orchestra.

By 1969 Bertha was also teaching at College, and so they had a pied-à-terre in London again, and to help with Bernard's sinusitis-type problems, a villa in the warmth and sunshine of Menorca where a lot of his best work

was done. Bernard's health slowly seemed to fade, however, and on several occasions he was in hospital, once under intensive care conditions. He always spoke of his illness in a most matter-of-fact way, and it has since dawned that he perhaps led me, and other people, up the garden path by gently stressing his subsidiary ailments.

Edwin Roxburgh, and Bertha herself, gradually enlightened me to the realization that requiring more time for composition (with which he pressed well ahead) was not the only reason for Bernard's retiring from College teaching. Several meetings were postponed, as his health more obviously broke down, and his last letter, although clearly very pleased about the BBC's recording of his opera *The Shadow of the Glen*, was unusually difficult to decipher.

My wife and I visited 'The Forge' in December, and a lot of the old Bernard shone through, as he sat in the late afternoon with his legs up near the fire, but I am still left with the previous sound of his last 'phone call which he had had quickly to curtail because of weakness: 'How's the College? Are there any good young composers coming along?'

In March 1982 he had sent me 'with warm greetings' his baritone and piano song-cycle *The True Dark* to words from the last poem by his old friend and neighbour Randall Swingler — a work I had very much admired when broadcast on Radio Three in 1978. Reading the score again now, I am greatly touched by the words of the penultimate song:

*Dear Comet Silence
Who, some while hence
Streaked across my starshot mind,
Now in your wake of Dark
Leave me but one infant spark
Of peace and kindness
If only to let me know
That all is Done
And it is time to go*

ADRIAN CRUFT

GIFTS TO THE COLLEGE

LADY BAGRIT: the royalties on the late Sir Leon Bagrit's *The Age of Automation*.

Mrs. DOROTHY COATES: an annual prize of £150 for a piano trio.

LEON GOOSSENS: a framed print of members of the Goossens family (for the Goossens Room).

Mrs. E. J. HAGUE: several dresses and a coat for students' use.

The Camelot Committee of THE KNIGHTS OF THE ROUND TABLE has decided to perpetuate their Centenary Award, as well as continue the Dalhousie Award (each of £100).
Miss ELIZABETH VEALE: £5,000 to be invested, for the Counsellor to use the income to relieve distress.

Miss ISOLDE WIGRAM: £2,000 to endow a Richard III Scholarship for Early Music

JOHN WOOLF (PARK LANE GROUP): some Camden Festival opera costumes.

Mrs MARJORIE ZIFF: £250 (to mark her uncle Peter Morrison's 89th birthday) to add to the capital for the Arnold and Marjorie Ziff Award and Prize.

The College has received the following bequests:

Miss AMY BULL, CBE: the original libretti of the plays which her sister, Miss Angela Bull, produced while Director of the Junior Department, and a legacy of £1,000.

DOROTHY FLORENCE MAY SMITHARD: a legacy of £1,000 to endow an annual singing prize or grant, and the residue of her estate (value not yet known).

Gifts to the Library have included about 80 volumes of piano music, from Dr. SYLVIA ELLISON, following the death of Dr WEMYSS CAMERON ROBINSON; miniature scores and two books from ERNEST HALL; score and parts of Bernard Stevens' *Suite for Six Instruments* op. 40 from DAVID PARKHOUSE; and two scores of works by Thea Musgrave from STEPHEN SAVAGE.

ROYAL COLLEGIANS AT HOME AND ABROAD

The February Newsletter of the Winston Churchill Memorial Trust reports JANICE ALFORD's operatic activity in Vienna, Munster and Dortmund; DAVID FANSHAW's Pacific Music Archive collecting for the University of the South Pacific; Dr MARY REMNANT's lecture-recital in the Purcell Room celebrating the 800th anniversary of St Francis of Assisi; and KATHRON STOTT's recordings and tours.

MICHAEL ANDERSON is now Organist of Pershore Abbey.

GERALD GIFFORD has been appointed Director of the Burghley House Concerts, Stamford. His recent recordings include Johann Gottfried Walther's transcriptions for organ (a *Gramophone* Critic's Choice for 1982), organ music from Walsingham, and a collection of harpsichord suites by Loeillet. He has completed two facsimile editions for OUP, and recorded a lecture-recital on Scarlatti for the Open University.

RUTH GIPPS conducted the first performance (by the London Repertoire Orchestra) of her Symphony no. 5 on 6 March 1983. Sir John Pritchard conducted the BCC Symphony Orchestra in the first broadcast of her Symphony no. 4 on 4 May.

The Choir of St George's Chapel, Windsor Castle, gave a centenary concert in honour of Sir WILLIAM HARRIS on 19 March.

Honorary Membership of the RCM Union has been conferred on Miss MARGARET PRIDEAUX and Miss ELIZABETH SORENSEN.

The Rev IAN ROBERTSON of St Andrew's Anglican Church, Bulawayo, Zimbabwe has recently completed his research into the music of the Luo tribe in North Tanzania for a book entitled *Towards New Music for the Church in Tanzania*.

VIOLA TUCKER retired as Appointments Officer on 31 December, and was succeeded by BARBARA NIAS.

Mrs Pierre Turquet (CLARE HUNTER) has been awarded the OBE for her work in the Health Service.

BARBARA BOISSARD

Many regular readers of the *RCM Magazine* may not know very much about the Junior Department or, if they knew it in the past, they may not realize how much the scope of its teaching and other activities has increased in the last eight years and since Barbara Boissard became Director in 1975.

It was in 1972 that Sir Keith Falkner agreed to my suggestion that Barbara Boissard be invited to join the administrative staff on a part-time basis for two days a week. Having entered College as a Scholar at the age of 16, she had taken the GRSM Course and studied piano with Arthur Benjamin and theory with Herbert Howells. I found her help invaluable, even though at first her commitment as a much sought-after teacher of piano both in the Junior Department and at St. Paul's School for Boys imposed a strict limit on the amount of time she could make available. It was partly due to the success of her administrative work and personal

qualities that all concerned with the well-being of this Department realized that a small team of full-time staff was essential if the necessary and logical development of existing musical activities was not to be continually frustrated by lack of administrative help. Barbara Boissard thus became Deputy Director in 1973 on a full-time basis and largely sacrificed her teaching work to do so. Excellent tuition had, of course, been offered to students for many years, but it was now thought that the time was right to bring this excellence more to the notice of the public both at home and abroad.

The approach of the 50th anniversary of the founding of the Department in 1926 by Sir Hugh Allen led me to consult Sir David Willcocks who had then just succeeded Sir Keith Falkner, in order to ask his opinion as to how best to organize and co-ordinate a number of special celebratory events whilst keeping the day-to-day work running smoothly. Sir David's advice was to suggest that a committee be formed to ensure that the views of all interested parties were adequately represented. Barbara Boissard was, of course, an active member of the large Jubilee Committee, but it was not until I found myself succeeding John Stainer as Registrar, in 1975, that she faced the difficult task of taking over the Directorship of the Department, as well as steering it through the celebrations of 1976. These celebrations began with a Royal Albert Hall concert given in the presence of H.M. Queen Elizabeth The Queen Mother, when the First Orchestra scaled new heights of virtuosity under its conductor, Christopher Adey.

From the Jubilee Committee came two ideas which, subsequently, transformed the Department: two parents, John Tyler and Ray Brister suggested forming the Friends of the Junior Department, and a third parent, Geoffrey Sargeant, proposed that a Capital Fund Appeal be launched to help safeguard the work of the Department in the future, and to provide bursaries for gifted students who might otherwise not be able to attend. This was a time of high inflation when local education authorities were already making significant reductions in expenditure. Whatever Barbara Boissard's private doubts as to her ability to control these cumulative events, the success of the Capital Fund Appeal launched by Sir Adrian Boult and Sir Robert Mayer proved her capacity to impose a sense of order and direction, and to mould this welter of activity very successfully into the general pattern of the work of the Department.

Having generated such wide support as a result of the Jubilee, Barbara Boissard felt that it was essential to continue these outside performances, and not merely as an added stimulus for staff and students. At a time when the results of the work of the specialist music schools were becoming evident and were generally acclaimed, it was also necessary to show what could be achieved by more conventional means, at a cost which was still by comparison very modest, and with the undeniable advantage of close links with 'senior' College which had nearly a century of musical excellence to its credit.

Despite certain inherent disadvantages of travel and concentrating specialised tuition into one day, the Junior Department enables young musicians to remain at home with the benefit of parental support, and to attend normal schools populated very largely by those who do *not* aspire to

careers in music! Thus, any suggestion of a 'hot house' atmosphere is ruled out, and a widely-talented student is enabled to keep open various options until as late as possible; the young musician to some extent has the best of both worlds.

Public recognition for the Department has, however, not by any means been Barbara Boissard's sole aim. She had long wished that the restrictions imposed by shortage of time, space and money could somehow be alleviated to improve the curriculum, and in 1981, by carefully considered plans fully supported by the Council, and with a timetable which, as always, took the entire summer holiday to devise, many benefits were implemented. Individual lessons were lengthened, as were orchestral rehearsals, and more chamber music was introduced as a result of extending the teaching activity from a few hours in the morning until well into the afternoon. Annual assessments were introduced, whereby every student is auditioned and interviewed annually. This scheme carefully monitors standards and progress, and places slightly less emphasis on Associated Board Examinations. More competitions and informal concerts than were feasible previously have ensured that students are now able to take advantage of greatly increased opportunities for performance.

The foregoing is but a mere sketch of years of solid achievement, which she would be the first to say is a result of team effort, ably supported by Sally Wainwright, and Edmond Fivet who will succeed her. At the close of Barbara Boissard's eight splendid years as Director of the Junior Department, how sad it is, therefore, that she should be afflicted by an extended period of worry and grief within her family. We who feel privileged to know her as a friend and colleague hope and trust that not only will she be enabled to enjoy the retirement she so richly deserves, but that we shall be able to thank her, however inadequately, for all she has achieved during the last nine years. A special concert is planned in her honour and will be given by the Junior Department on Saturday 25 June at 7.00 p.m.; a presentation will be made at the end of term concert the following week, on 2 July at 11.30 a.m.

MICHAEL GOUGH MATTHEWS

In contributing these supplementary reminiscences of the two first Directors of the R.C.M. I intend as far as possible to avoid repeating what I have already written about them, and to take for my motto the words in the message sent by the King to the parents of those who fell in the War: 'See to it that those who come after do not forget him'. Not that there is much danger of these two remarkable men being forgotten at the Royal College, where in stone or on canvas or in the adornment and equipment of the building there are so many reminders of their work and worth. But something may be added, for the benefit of the younger generation who never saw or spoke to them, to recall 'the touch of a vanished hand, and the sound of a voice that is still'.

No biographer, however modern, can afford to dispense with the example of Plutarch in his 'Parallel Lives'. In this instance the method cannot be closely followed, for Plutarch chose his pairs from Greek and Roman history. But his use of anecdotes to illustrate resemblances and contrasts is always helpful, and can be profitably imitated in the case of these two great Englishmen.

'G' and Sir Hubert were both men of immense industry, mental activity and versatility. In 'G's' case it was more marked when one considers the successive phases of his career — an engineer, under George Stephenson at the Menai Bridge; a builder of lighthouses in the West Indies; then switching off to art and letters and administrative work as Secretary to the Royal Society of Arts, Manager of the Crystal Palace, one of the founders of the Palestine Exploration Fund, Editor of *Macmillan's Magazine*, and finally Director of the Royal College of Music. Sir Hubert was for a short time at Lloyd's, but on his early retirement made music the main business of his life, as composer, teacher, and historian. Yet his interests were as widely diffused as 'G's' and occupied a great deal of his time — natural history, especially marine zoology, philosophy, yachting, and in his early years pastime of all sorts. The only fault I have to find with Dr. H. C. Colles's admirable article on Sir Hubert in the *D.N.B.* is that while mentioning his love of the open air and yachting, he says nothing of his fondness, which amounted to a passion, for games of all sorts. He was the best football player of his time at Eton, he was tried for the cricket XI, and his Eton diaries abound in references to his own successes and failures, or those of the school. He rode and hunted a good deal as a young man, but from early middle age onwards he found his chief recreation in or on the sea, for he was a great swimmer as well as an expert but daring yachtsman. I should think that none of the honours which fell to his lot gave him greater satisfaction than his election to the charmed circle of the Royal Yacht Squadron. The friends who went with him on his cruises had confidence in his skill, but on occasion, as Sir Walter Raleigh tells us, they had to hold up the hands of the skipper when Sir Hubert wished to override his advice.

He was emphatically bent on living dangerously, and he loved speed and rapid motion. Motoring appealed to him from the first, and I shall never forget my sensations the first time he took me out in his car, and proceeded to 'let her out' at the earliest opportunity. That was nearly

twenty-five years ago, and I don't suppose we were going more than forty, but I had never travelled on the high road at such a speed before, and found the experience exhilarating, though slightly alarming. He had many escapes and adventures and accidents, which brought him into conflict with the authorities, but his most audacious exploit has never yet been recorded in print. He came down the old steep and curvy road from Savernake Forest into Marlborough at such a speed that his chauffeur, who was in the car but had not dared to take the wheel, got out when they reached the bottom and was violently sick. In the early years of his residence at Rustington he played a great deal of lawn tennis. Later on, somewhere about the year 1900, I was his partner in a game in the grounds at the back of Philbeach Gardens, in the course of which we collided on a gravel path at the back of the court. My spectacles were broken, and as journalists say I 'sustained' a lacerated elbow. The force of the concussion may be estimated by the fact that Hubert's signet ring was bent, but otherwise he was quite uninjured.

Even in indoor games Sir Hubert showed the same vehemence and even violence. The billiard room at Highnam was seldom used for its legitimate purpose, and those who have stayed there for the Gloucester Festival will remember the uproarious games of billiard fives, a pastime dangerous to the lookers on, to the windows and pictures, bad for the table, but very good fun all the same, and certainly Sir Hubert hit the ball harder, whether on or off the table, than anyone else.

Here the difference between the two Directors was acute, for 'G' (though I have no doubt he played games at school), never took an active part or interest in these afterwards. I never remember his going to Lord's or to Wimbledon or to see the Boat Race or a football match. 'G' was not an athlete, nor athletically minded like the first Lord Goschen who was handicapped in all games by his shortsightedness; and yet I have heard it said that in the morning the first page in *The Times* that he looked at was that devoted to reports of cricket matches. Yet 'G' was not incapable of rising to the heights of an emergency where bodily skill and nerve are required. Thus on one occasion he had arranged to go with a great friend of his, a lady who with her sister kept a large and successful Girls' School in the North of London, to a social function in the neighbourhood. But on arrival at the school, when his hostess's carriage came round to convey them to their destination, the coachman was found to be hopelessly fuddled. Whereupon 'G' with great promptitude took the place of the intoxicated charioteer and drove the carriage and pair there and back without any untoward results. So far as I know this was the only occasion on which 'G' drove a pair of horses, but, with his capacity for rising to an emergency, I have no doubt that, if asked, he would have taken charge of a four-in-hand.

Sir Hubert's keen interest in pastime and athletic exercises no doubt was a great asset in his appeal to youth. Yet 'G' in spite of this gap in his 'make-up', was never happier than when he was in the company of young people. In all my memories of him the picture that emerges most vividly is that of 'G' with the pupils whom he took down with him to the Saturday Concerts at the Crystal Palace and entertained to tea afterwards. For he loved the 'blessed young', as Sir Hubert described them in one of the most moving of all his College addresses, as sincerely and devotedly as his

successor. Like Sir Hubert, again, he constantly impressed on his charges the need of widening their outlook, and infected them with his enthusiasm for his favourite poets. They both filled their lives full though in different ways. 'G' spent a great deal of time in non-obligatory correspondence to his friends. He rose very early and wrote innumerable letters to his intimates before beginning the work of the day. Sir Hubert's correspondence was very large, and with the rarest exceptions written in his own hand, but his letters were not self-revealing documents like 'G's' and were seldom marked by sentiment. He never reconciled himself to labour-saving appliances, or to dictation. If a thing had to be done, he preferred to go and do it himself rather than ring a bell or give an order. He lacked the art of delegating unimportant details and gave himself a great deal of unnecessary trouble, though it was often done in a most endearing manner.

No, there was nobody quite like either 'G' or Sir Hubert: the one a great amateur in the highest and widest sense of the word, a great advocate and educator, fervid and emotional in temperament, largely self-taught, and owing little to birth, though he came of a good yeoman stock, or to social advantages; who rose to eminence by sheer force of personality and sympathy: the other, a robust and benevolent autocrat, inheriting ample means, distinguished at Eton and Oxford, the intimate from early youth of outstanding members of the 'Governing Classes', who yet, by a curious irony of fate, only succeeded in the main aim of his life by defying the traditions and conventions of his class, and proved by his own life and works in Dr. Colles's striking phrase that music was 'a man's concern'. Both in different ways have earned their place on the golden roll of Music. Both were extraordinarily gifted and loveable men, and very few institutions can have been so fortunate in the choice of their Directors. For myself, I can never be sufficiently grateful for the honour of being admitted to their friendship, and the privilege of having been entrusted with the task of recording, however inadequately, the services they rendered to Art and humanity.

C. L. GRAVES

SOME EARLY COLLEGE MEMORIES 1883-1887

How vividly I recall my first visit to the original RCM building, formerly the National Training School of Music (of which Arthur Sullivan was principal for five years and John Stainer for one year) and now the Royal College of Organists. There I competed for one of the first fifty Foundation Scholarships in March 1883. The examinations commenced on a Wednesday and the results were announced on the following Friday afternoon, when the successful candidates were assembled in one of the larger rooms and addressed by Mr George Grove, Director from the foundation of the College to the end of the Christmas Term 1894. Among the scholars then elected the following names come to mind: Haydn Inwards, Jasper Sutcliffe, Arthur Bent, Winifred Holiday and Percy Sharman (Violinists); Emily Daymond, Marmaduke Barton, Lily Crabtree, and W. Waddington Cook (Pianists); Anna Russell (later Mrs. Barton), Bertha Risch and Dan Price (Vocalists); and Sidney P. Waddington (Composition), together with those of Charles Wood, Hamish McCunn (Composition) and Thomas W. Page (Tenor) . . .

The RCM was formally opened by the Prince of Wales (King Edward), President and Founder, on 7 May 1883. . . . That same week I commenced my studies with Edward Howell (cello), Frederick Cliffe (piano — 2nd study) and Stephen Kemp (harmony); I had also to attend the Choral Class directed by Eaton Fanning. . . . At the age of eleven and a half I was the youngest scholar but one — that one being Willie Stephenson, a flaxen-haired prodigy violinist, aged ten and a bit! Having been born and bred in the provinces it is small wonder if my progress in those early days was not wholly satisfactory. Being left entirely 'on my own' in London — lodging, not at one of the seven College boarding-houses in Kensington, but with a family named Hann in Clifton Villas, Maida Vale — I spent much time rambling around the streets, wherein I found much to interest a country youth. I fear, also, I was 'petted and spoilt' by some of the young-lady scholars, with whom I fell madly in love (at intervals of a week or so!) and proved my devotion by meeting them at their respective railway-stations (South Kensington and Addison Road, mainly) and escorting them to and from the College. All that took up a lot of time, which should have been devoted to my studies. Anyway, my first Terminal Report read none too well, the word 'careless' appearing therein twice, and under the heading 'General Conduct' Sir George wrote: 'Fairly good — a little inclined to be *bumptious and presuming*', and it was a sad day for me when, on my return home to Swansea for the summer vacation, my father read aloud that report at the breakfast table, to the obvious delight of my brothers and sisters, who never let me forget those last three words for months and months! Still, in justice to myself, I must here and now record that when leaving College at the end of the sixth year of my scholarship (in April 1889), Sir George appended these kind words in his Director's Remarks: 'I take leave of you with very great regret and hope often to see you. I shall at all times be glad to do anything I can for your interests'.

By the end of the second Term, in addition to the fifty scholars, there were then, roughly, some ninety students. Of these I chiefly remember Arnold Dolmetsch and Isabella Donkersly (Mrs Jaeger) (violin); Nellie Cole (Mrs Inwards), Alice Holland and Nellie Marshall (piano), Kate Drew, Harry Stubbs and Lionel Kilby (singing), Joseph Smith (horn), Tertius Noble (the well-known New York organist), and Tennyson Werge (cello) whom I had the pleasure of meeting again at Bournemouth.

The third Term was interesting, for on the afternoon of Tuesday, 25 January 1884, was held the first Orchestral Class, Professor C. V. Stanford conducting — while on the following Friday the baton was held by Professor Henry Holmes, those two gentlemen sharing that duty alternately for many years. Haydn Inwards was 'leader', and the first work rehearsed was, I think, Gade's *Novelletten* for Strings (opus 53). In April we had our first Annual Examination, the 'outside' examiners being Manuel Garcia (who died in 1906, aged 101), Sir Frederick Gore-Ouseley, John Stainer, Joseph Barnby, Otto Goldschmidt (Jenny Lind's husband) and Joseph Joachim. Certain pupils were picked out for 'honourable mention', viz. Marmaduke Barton, Waddington Cook, Lily Crabtree, Louisa Kellett, Beatrice Hallett, and Edith Oldham (piano), Jasper Sutcliffe, Willie Stephenson and Percy Sharman (violin), also W. H. Squire (cello).

The first Pupils' Concert was given at the West Theatre of the Royal Albert Hall in the first term of the second College year (2 July 1884), Marmaduke Barton opening the programme with Chopin's *Ballade* in A

flat, while later, Dan Price sang Gounod's 'Perchè piangi', and the Misses Emily Daymond and Winifred Holiday played two movements from Schumann's piano and violin Sonata in A minor. At the second Pupils' Concert held a fortnight later some excitement was caused by the fact that the roof of the West Theatre was found to be on fire and the programme was 'held up' for some minutes in consequence.

At the fourth Concert (29 October) we had Basil Johnson (later music-master at Rugby School) playing Schumann's Organ Fugue in B flat, and I also made my debut at these concerts, taking part in Haydn's Quartet (opus 33, no. 1) with Emil Kreuz (leader), Arnold Dolmetsch (2nd violin), and Hamish MacCunn (viola). Although Kreuz had won his scholarship as a violinist, within a few weeks he was urged to take up the viola in its stead — a wise decision, for he ultimately became a well-known performer on that instrument.

Then, on 18 December 1884, we had our First Orchestral Concert — but it was an orchestra composed of strings only; both Stanford and Holmes appeared as conductors. An outstanding memory was the performance of a Duet from Rossini's *Otello*, sung by Anna Russell and Edith Robiolio and accompanied on the piano by Mme Jenny Lind-Goldschmidt, their teacher. (That was probably the great singer's last appearance on any platform, for after resigning her Professorship of Singing in 1886, she died at Malvern the following year.) Miss Emily Daymond also appeared at this concert and played Brahms's Ballade 'Edward'.

In that Autumn Term of '84 I was one of the half-dozen pupils taken by the Director to hear the first performance in England of *Parsifal*, at the Albert Hall, conducted by Joseph Barnby. I remember being dreadfully bored, but then I was very, very young — and I was hearing Wagner's music for the first time in my life! (It is hard to realize, nowadays, the antagonism that existed between Wagnerites and Anti-Wagnerites in those early College days — I well remember Professor Holmes telling an ensemble class that on the previous evening he had been present at the Philharmonic Concert in St. James's Hall, and when they commenced to play a Wagner excerpt, he walked out 'as a protest!' However, he became a convert in due course.)

Towards the end of my sixth term, in March '85, came the second Annual Examination, with Edward Dannreuther, Joseph Joachim and Arthur Sullivan among the 'outside' examiners. For the first time a test in musical dictation was held, and every scholar and student had to attend. This took place in the West Theatre, where all were provided with a small sheet of music paper and a pencil. Dr Joachim was our examiner and after telling us to listen carefully to a short theme that he would play for us, twice, on the piano (the key-board of which was out of sight) he bade us do our best to write it down. After the papers had been collected and examined mine was found to be the only correct one, whereupon I was called to the platform to receive congratulations and a handshake from 'the Doctor' who also wrote on my little manuscript: 'Bravo! Joseph Joachim, 26th March, 1885.'

The opening term of the third College year (May '85) has some happy memories, those outstanding being the first Public Concert (Orchestral and Choral) given at the express wish of our President, H.R.H. the Prince

of Wales, at the Princes Hall, Piccadilly, on 24 June 1885, though to our disappointment the Prince was unable to be present.

Our choir made an attractive background to the orchestra — the ladies, in white dresses and coloured sashes — but little use was made of them musically, their only contribution to the long programme being a 'Madrigal' by Charles Wood (Morley Scholar) and two part-songs with horns and harps by Brahms.

Early in July I recollect going with a small party of Collegians to the Inventions Exhibition (which, like the previous two — the Fisheries (1883) and the 'Healtheries' ('84), was held on the ground upon which both the present RCM and the Imperial Institute were to stand). Our visit was purposely made to hear the celebrated Strauss Orchestra, conducted by Herr Eduard Strauss. He was the youngest brother of the world-famed Johann, composer of the 'Blue Danube' waltz. Their performances were the rage of London at that time and I remember we were all enthralled.

Later in the month (22 July) we had the first Opera Performance, viz. *The Marriage of Figaro* (Acts 1 and 2) produced by Mrs. Kendal and conducted by Dr. Stanford. That matinee was indeed a great affair. At the end of the third College Year (April 1886) was held the first examination for the Certificate of Proficiency (ARCM). Out of thirty-six candidates, ten passed, among them being the following old pupils: Annie C. Fry and Atalanta Heap (piano), Tertius Noble, Willie Everett and Arthur Smith (organ).

In June of that year we had the second Opera Performance, viz. Cherubini's *Water Carrier* at the Savoy Theatre . . . Two performances were given on successive afternoons. This was followed (in July) by the first Public Chamber Concert, held at the Princes Hall, Piccadilly, a feature of the programme being the Double Quartet by Spohr, in which I took part.

In March 1887, Alexandra House was opened by the Prince and Princess of Wales, and on March 17 was given the first concert in the Concert Hall there. Included in that programme was a song of mine: 'In Love's Domain' (words by Longfellow) sung by my sister, Emily Squire, then an exhibitioner at College — afterwards Parepa-Rosa Scholar at the RAM. Incidentally, this was my first appearance as a song-writer on any programme — and many years later I re-set that same poem as a duet, which was often sung by (Dame) Clare Butt and Kennerley Rumford.

And now, memory recalls a week of outstanding interest. On Monday, 20 June 1887, several members of the College orchestra were engaged to take part in a Grand Jubilee Concert at the Theatre Royal, Bath, given by the local Philharmonic Society, the conductor of which was Mr Albert Visetti. The programme contained Stanford's *The Revenge*, fresh from its first performance at the Leeds Festival the previous October, and another interesting item in the shape of a song entitled 'The Sunny Month of May', composed by H.R.H. Princess Beatrice. Returning to London by the midnight train, I witnessed a sunrise for the first (and only) time in my life. Arriving at Paddington about 5 a.m. we found the streets already crowded with people making their way towards Westminster Abbey, there to witness, many hours later, the never-to-be-forgotten Jubilee Procession commemorating the fiftieth anniversary of Queen Victoria's accession to the throne.

On the Saturday night (25 June) the pupils of the College were

'commanded' to give a concert in the Waterloo Chamber at Windsor Castle before the Queen and some three hundred guests, including Royalties and Diplomats from all parts of the world. A wonderful spectacle, indeed, and I should say that there never was an occasion which needed more frequently the conductor's well-known admonition to 'keep your eyes on the music!' Then on the Monday we had the third Opera Performance, Weber's *Der Freischütz*, again at the Savoy Theatre, graced by the presence of our Prince and Princess of Wales. Lionel Kilby (Max Rudolph) in the second act shot with his gun, which 'kicked' badly and nearly knocked him over, and the property 'bird' (hurled somewhat carelessly from the flies) hit him full in the face. That completed his discomfiture, for he dropped his gun and fell from the rostrum on which he stood, and before he could recover himself, missed a most important 'cue', much to the annoyance of Dr Stanford, who conducted. Mrs Kendal was again the producer. How keenly we enjoyed the little 'passages-at-arms' between those two strong personalities during the Opera rehearsals!

Another memory of that month was a Concert given at St George's Hall by Gustave Garcia in which six of his College pupils took part. He had kindly invited me to play a solo. Mr Albert Visetti was the accompanist and, most unfortunately, just before my appearance he broke his 'glasses'. The solo I had chosen was Popper's *Tarantelle*, with a decidedly busy accompaniment, and since Mr Visetti was reading it 'at sight' (and without his 'specs' too!) I fear neither of us was heard at our best. That eminent Professor and I had many a hearty laugh over the episode in later years!

My last recollection of 1887 was a visit to Liverpool, when, at the suggestion of Mr Rensburg (a wealthy and generous local patron of music) a small party described as 'Selected Scholars from the R.C.M., London,' was sent to provide the music at a *Conversazione* held in the Liverpool Arts Club in December of that year. We all felt a sense of responsibility in the making of a good impression, on behalf of our Alma Mater, at such an important musical centre.

Personally, I was somewhat nervously excited, since the programme included my second attempt at song-writing, and in addition, I was to play for my solo a transcription of Tschaikovsky's *Chanson sans paroles* in which the bottom 'cello-string is lowered a minor-third for the sake of an effective pedal-passage in the Coda. (At least, it *should* be effective — if the string keeps in tune. This, I fear, was not the case on that occasion!) The evening passed pleasantly enough from *our* point of view and, the *Conversazione* ended, we were most hospitably entertained for the night at Mr Rensburg's very commodious house. The following morning, before leaving Lime Street Station on our return, we eagerly purchased the two local morning-papers and hastened to read our 'notices'. Alas! alas! One journal contained no account whatever, and the other — well, read it for yourself!

'It was a great mistake to give the Royal College Concert on Monday last within the Star Chamber of the Arts Club. There were only a hundred and fifty or so, if as many, present, and a moiety of these did nothing but chatter and grin during the performance. It was called a "Conversazione" and they evidently read the word literally. As to the aesthetically attired ladies present, the motto seemed to be, as in the hen-convention of nigger notoriety:-

"Cackle, cackle, cackle, cackle;

Flap your wings and crow!"

only in place of flapping their wings they wobbled about their gauze-covered shoulders as the

jests of their mashers continually provoked them to loquacity and laughter.

The seven young people who appeared are all clever, but unfortunately, some of them seem to know it. Miss Annie Roberts sang with as much confidence as if she were a finished artist, and forced her voice terribly.

Miss Margaret Jenkins played well, but too noisily. Jasper Sutcliffe is a good fiddler and does his work cleanly, but should avoid an almost incessant vibrato, Mr Emil Kreuz played the viola charmingly. Neither he nor Sutcliffe, nor for that matter, young Stanley Blagrove and Alfred Hobday (the second violin and second viola) put on any side, but the juvenile W. H. Squire should be warned not to play silly pranks. It is to be hoped that the Royal College people did not put forth his aimless, but ambitious, song as the sort of composition encouraged at the Lah-de-dah School of South Kensington'.

Time has long since healed what was, to me, a bitter blow — but what *would* that choleric critic have had to say about my 'When you come home' and 'In an old-fashioned town', of later days.

W. H. SQUIRE

THE RCM NOVELLO/LIBRARY

The Royal College of Music has recently added an important collection to its already extensive library of manuscripts and first editions. This addition, acquired nearly two decades ago, consists of a large assemblage of proof copies (mainly full scores) and some autograph manuscripts, which had been collecting dust in various cupboards until it was listed in April of last year. The collection originally belonged to Novello, but in 1964 Walter Emery, expressing little interest in keeping the material at the company, decided to offer it to the British Museum. After sifting off a few autographs, most of the collection remained with Novello; at this stage Emery offered it to the RCM who accepted it at a price of about £40. It arrived at the College in the latter part of 1964, then underwent a series of moves from cupboard to cupboard until it reached its present resting place on the third floor. Its contents were unlisted until the present reference librarian in the Parry Room Library and the present writer set about the task of preparing a basic catalogue. (A more detailed one is soon to be completed by the Librarian, Christopher Bornet.)

The collection is housed in three large cupboards. The upper shelves of the first two accommodate the private library of Vincent Novello (1781-1861), consisting of proof copies, mainly in his own hand, of music that was eventually printed for his pioneering editions in the early 19th century. As a Roman Catholic, Novello had grown up in the musical environments of the Catholic embassy chapels, first in 1793 as a choirboy in the Sardinian Embassy, then as deputy organist to Samuel Webbe at the Sardinian and Bavarian embassies (and John Danby at the Spanish Embassy), and finally, in 1797, as organist and choirmaster at the Portuguese Embassy in South Street, Grosvenor Square, a post he held until 1822. The collection is one of the few extant of English 19th-century Catholic music, comparing favourably with those of Ushaw College near Durham and the Church of Our Lady and St. Gregory in Warwick Street (formerly the Chapel of the Bavarian Embassy). Some of the earliest MS copies in it are in hands other than Novello's; being chiefly Italian sacred music by popular 18th-century composers, such as Jommelli and Leo, they are undoubtedly from the South Street music library — reflecting an era when virtually nothing but

Italian music was sung at Roman Catholic services in this country¹. When Novello took office he introduced a large number of new and up-to-date Mass settings, mainly from German-speaking countries, notably works of Haydn and Mozart with which he had become familiar through the 'voluminous library of his friend the Rev. C. J. Latrobe,² as several scores in the collection acknowledge. For example, Mozart's *Litanie de venerabili altaris sacramento* K125 is inscribed: 'From the manuscript score in the possession of the Rev'd C. J. Latrobe', while such works as Mozart's Mass in F K192 and a Haydn Mass in C bear the inscription: 'The Gift of the Rev'd C. J. Latrobe'.

Novello's performances of Haydn and Mozart masses — music until that time unknown in England — became so popular that he brought out a series of them edited into an accessible form 'at his own cost of time and money', in order to introduce them among his countrymen in England.³ Also at his own expense, Novello published a two-volume *Collection of Sacred Music* in 1811, the year the publishing company was founded (a second edition appeared in 1825), for which Latrobe provided many of the items. This publication, and the two-volume *Evening Service: being a Collection of Pieces appropriate to Vespers, Compline and Tenebrae* (1822), contain a selection of extracts from works by Handel, Gluck, Haydn, Mozart, Cherubini, Hummel and Beethoven. Such extracts remind us of the practice, spreading rapidly at the turn of the century, of arranging established works by well-known composers to different words for liturgical purposes. Novello, thankfully, was explicit in his arrangements, and it may be noted that his sources were not only sacred (*In te Domine speravi* is arranged from the 'Dona nobis' from Hummel's Second Grand Mass, for example) but also secular (like the *Ave verum*, a tenor solo from *Don Giovanni*, or *Mater divinae*, a treble solo from Gluck's 'Nova vi turbata' in *Alceste*).

German composers and earlier Italian masters predominate, but a few English composers also feature in the two volumes. Perhaps the most interesting of them — made the more so by the ambiguity of his religious affiliations — is Samuel Wesley (1766-1837). It was no doubt the richer musical environment of the Catholic embassies and Novello's own forward-looking activities, reflected in the 1811 and 1822 collections, that made the Roman church so attractive to him and provided the inspiration for his impressive array of Latin motets. A later volume of 1840, given to Novello by the widow of his friend Charles Stokes, is made up of English music and dominated by Samuel Wesley. That Novello thought highly of Wesley's work is evident from his short introductory paragraph: 'The collection is a very fine one and contains several beautiful compositions (unpublished manuscripts) by one of the greatest musical geniuses and the finest extempore fuguist that England has produced — Samuel Wesley'. Among the mixture of sacred and secular music, Wesley's Latin works predominate with pieces such as *Requiem aeternam* — *Introitus in Missa solemni pro defunctis* (dated 18 May 1800); *Domine exaudi*, a canon; *Qui tollis peccata mundi*, for unison trebles and organ; and an arrangement by Novello of one of Wesley's greatest motets, *Tu es sacerdos*, to an English text, *He is our God*, for Anglican use. At the bottom of the final page he commented, in May 1840, 'A grand and masterly composition, full of vigorous energy, dignified expression and admirable counterpoint'.

In 1816 Novello was asked by the senate of Cambridge University to examine a great collection of MS music bequeathed to the University by Viscount Fitzwilliam. This provided the stimulus for another editorial project, *The Fitzwilliam Music*, which appeared in 1825 in five volumes. These are of 17th-century Italian sacred music; it is known that Novello prepared enough music to fill a further ten. Three such volumes and a separately bound *Dixit Dominus* are dated 1827, indicating that they were copied from Fitzwilliam Museum MSS; a further volume of Italian madrigals, perhaps prepared in connection with his *Studies in Madrigalian Scoring* (1841), is dated 1832. Unfortunately missing from the collection is Novello's invaluable *Purcell's Sacred Music* (1826-32; five volumes), although a single work, *O sing unto the Lord*, has remained with his added accompaniment for orchestra, dated 1839. He also published masses, cantatas and litanies by Hummel, Beethoven, Spohr and Weber in reductions with organ accompaniment; these too are absent except for a Mass in E flat for four voices by Weber, which bears the note: 'This Mass is from an extremely rare manuscript formerly in the possession of Signor Bellini, the composer, at the sale of whose musical library after his death in 1835, this manuscript was purchased by a friend and kindly presented to the Editor of the present work — Nice. February, 1853'.

Apart from the Vincent Novello library, the collection essentially consists of large-scale choral, orchestral or operatic works of the mid- to late 19th century and the early 20th. Proof copies used at first performances predominate, but occasionally there are autograph manuscripts (some of these have been transferred to the Parry Room Library). Many of the composers here have fallen into obscurity: for instance, Hamilton Clarke, represented by *Pepin the Pippin* (alarmingly, his op.345!), Percy Fletcher, who provides a large selection of turgid cantatas with such titles as *The Enchanted Island* and *The Shafts of Cupid*, and Alfred Gaul, creator of an even more lamentably extensive list of choral non-events. Nevertheless, among the dross, a series of highly interesting works tracing the progress of British composers (or prominent musicians living and working in this country) over several generations can be sifted out, providing an invaluable reference library for scholars of 19th-century music, particularly those needing to study full scores of works not published in that form.

With the enthusiasm for Handel's choral music at festivals throughout the country, arrangements abound of the most popular oratorios and masques. Sir Michael Costa, director of the Royal Italian Opera and conductor of the Philharmonic Society, hailed by the critics for the greatly improved standard of instrumental playing brought about by his insistence on absolute, undivided control over the orchestra, is represented with his reorchestrations of *Acis and Galatea*, *Deborah*, *Israel in Egypt*, *Judas Maccabaeus*, *Solomon*, *Samson* and of course *Messiah*. His are not the only elaborations; another version of *Israel in Egypt* is arranged 'with new wind instruments from the Mendelssohn Handel Society Edition' (dated 1844) by George Macfarren, and there is Edward Silas's orchestration of *Zadok the Priest*. Of the central part of the 19th century (just before Parry and Stanford began to emerge), there are works by the two Oxford professors, the Rev. Sir Frederick Gore Ouseley (*Great is the Lord and It*

came even to pass, for chorus and orchestra) and Sir John Stainer (the oratorio *St Mary Magdalene*), plus a handful of short choral numbers by Henry Hugo Pierson which, compared with his experiment in the field of orchestral music (such as his symphonic poem *Macbeth*), seem somewhat uncharacteristic.

Three works by Parry in the collection turn out to be of considerable interest. The initial pages of his proof copy of his choric song *The Lotos-Eaters* (1892) are in Parry's autograph; in addition, the proof of his scena *The Soldier's Tent* (1900) for baritone and orchestra is the only full score in existence, since only a piano reduction was published. The last piece of Parry, another proof of a full score, is of the anthem *I was glad when they said unto me*, in the version for Edward VII's coronation in 1902. This score contains Parry's original introduction, not the revised opening of the later edition, first performed at George V's coronation in 1911 and the version used nowadays.⁴ Proofs of choral works by Stanford (his oratorio *Eden*, and the ballad *The Battle of the Baltic*, both 1891), Elgar (mainly his early cantatas such as *The Black Knight*, *King Olaf* and *Caractacus*, written in 1893, 1896 and 1898) and Mackenzie (his cantata *Bethlehem* and the opera *Columba*) show markings going back to their first performances. Among the ranks of British composers are two works by Dvorák which he sold to Novello after severing relations with his previous publisher, Simrock. His Symphony no. 8 in G (1889) was first performed at a Philharmonic Society concert on 24 April 1890 under Dvorák's baton; the proof score bears a few instructions and the composer's signature with numerous additional tempo markings for publication. The other work, his Requiem Mass, with its title-page in Czech, is also signed by the composer and is dated 29 March 1891. As with the symphony, the score contains corrections in orchestration and tempo markings in Dvorák's hand; it was sent to Novello for the Birmingham Festival performance on 9 October of the same year.

Last, a handful of autograph MSS emerged from the sea of proofs, including Hamish MacCunn's cantata *The Wreck of the Hesperus* and song *The Wanderer*, Hamilton Harty's *Mystic Trumpeter* for baritone, chorus and orchestra and his symphonic poem *With the Wild Geese*, and — not in keeping with the predominant idioms of choral and orchestral music — the First String Quartet in E flat of E. J. Moeran, with a letter from the composer listing corrections to the score.

JEREMY DIBBLE

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FOOTNOTES

1. see Arthur Hutchings: *Church Music in the Nineteenth Century* (London, 1967), chap. 4, Continental Church Music: 2, Choral Music of the Roman Church.
2. Latrobe's *Selection of Sacred Music* (London, 1806-26); this publication had introduced works by Graun, Hasse, Pergolesi, Haydn and Mozart.
3. V. Gigliucci, ed.: *Clara Novello's Reminiscences* (London, 1910).
4. The original introduction is slightly shorter than the revised one, lacking the characteristic dotted rhythms and the rising figure for massed trumpets at the opening. The orchestration is the same except for the addition of two more trumpets in F (see Add. MS4255, Parry Room). An organ short score of the original introduction may also be compared (Add. MS4492).

The following letter by Dr William Cole, which appeared in the May issue of Musical Times, is reprinted with the kind permission of the Editor and the writer:

... the article on the RCM Novello Library does an injustice, in my opinion, to Walter Emery. The writer makes it appear that Mr Emery was uninterested in the library. As a scholar he realized its importance. The library had grown greatly over the years and the move to Borough Green was going to restrict the space. Of those items no longer required by Novello, some went to the BL, some to RSCM and some to Sotheby's. The large remainder was offered to and accepted by the RCM as many items were of direct interest to the college. The price for the collection was a nominal one and the success of Walter Emery's scheme is illustrated by the items mentioned in the article.

Spring Term 1983 Programmes

January 11

AURIOL STRING QUARTET

BRAHMS Piano Quintet in F minor; HAYDN Quartet in E flat, op.64, no.6; Stephen Bryant and Mark Denman *violins*, Brian Schiele *viola* and James Halsey *cello*, with Judith Nockolds *piano*.

January 13

CHAMBER CONCERT

DEBUSSY Chansons de Bilitis; Sandra Porter *mezzo-soprano*, Christopher Squires *piano*. PROKOFIEV Sonata no.4; Nicholas Unwin *piano*. HAYDN String Quartet op.74, no.3; Luis Gonzalez-Fuentes and Sarah Beven-Baker *violins*, David Wyn Lloyd *viola*, Joanna Thomas *cello*. RAVEL Gaspard de la Nuit; Richard Shepherd *piano*.

January 17

INFORMAL CONCERT

MOZART Trio in E flat, K.498; Damaris Wollen *clarinet*, James Brown *viola*, Nicholas Capaldi *piano*. BEETHOVEN Sonata op.5, no.2; Tomas Sterner *cello*, Clara Rodriguez *piano*. MOZART Flute Quartet in D, K.285; Wendy Rawlinson *flute*, Petra Dargan *violin*, Philip Heyman *viola*, Joanna Thomas *cello*.

January 18

INFORMAL CONCERT

conductor **CHRISTOPHER ADEY**

CHAMINADE Concertino for Flute; Lois Geldard *flute*. PROKOFIEV Piano Concerto no. 1; Stephen Gutman *piano*.

January 20

CHAMBER CONCERT

SCHOENBERG Pierrot Lunaire; Mary Hart *Sprechstimme*, Michael Cox *flute/piccolo*, Richard Hosford *clarinet/bass clarinet*, Philippa Ibbotson *violin*, Brian Schiele *viola*, Kevin McCrae *cello*, Doreen Yeoh Ean Mei *piano*, Graeme Jenkins, *conductor*.

January 21

STUDENTS' ASSOCIATION ORCHESTRAL CONCERT

BERNSTEIN Candide Overture. STRAUSS Horn Concerto no.1; David McClenagan *horn*, Norman Reintam *conductor*. BIZET Symphony; Robin Fountain *conductor*.

January 26

THE RCM SINFONIETTA

conductor **JOHN FORSTER**

HAYDN Symphony no.101. JOHN ADDISON Concerto for Trumpet, Strings and Percussion; Allun Proom *trumpet*. MOZART Symphony no.39.

January 27 STUDENTS' ASSOCIATION CHAMBER CONCERT

BEETHOVEN Sonata in A flat, op.26; Christopher Davis *piano*. CASTELNUOVO-TEDESCO Scherzo and Rondo, HANDEL-HALVORSEN Sarabande con variazioni and Passacaglia; Stephen Bryant *violin*, Kevin Hill *viola*. MARTINU Variations on a Slovakian Theme; Joanna Thomas *cello*, Christopher Davis *piano*.

January 30

CENTENARY GREAT GALA CONCERT

conductors SIR ALEXANDER GIBSON SIR GEORG SOLTI

MALCOLM ARNOLD Trumpet Concerto (commissioned for the RCM Centenary, first performance); John Wallace *trumpet*. FRANCK Sonata (two movements); Itzhak Perlman *violin*, Daniel Barenboim *piano*. WAGNER (arr. Richard Blackford) The Ride of the Valkyries; John Barstow, Hubert Dawkes, Peter Element, Colin Horsley, Michael Gough Matthews, Angus Morrison, Phyllis Sellick and Yonty Solomon *pianos*. BEETHOVEN Piano Concerto no.5; Daniel Barenboim *piano*. L. MOZART Toy Symphony; Peter Element, Penelope Keith and Nigel Starmer-Smith *cuckoos*, Jonathan Miller, Budge Rogers and Yonty Solomon *drums*, Hubert Dawkes, Colin Horsley and Sir John Tooley *nightingales*, Peter Barkworth, John Barstow and Angela Rippon *quails*, Mark Cox and Phyllis Sellick *rattles*, Gayle Hunnicutt and Donald McIntyre *trumpets*; introduced by Joseph Cooper.

January 31

INFORMAL CONCERT

SCHUBERT Sonata in A, op.120; Hsing-Chwen Hsin *piano*. BRAHMS Sonata in A, op.100; Helen Stokes *violin*, Susan Gough *piano*. SCHOENBERG Sechs Kleine Klavierstücke, op.19; Geoffrey Govier *piano*.

February 3

CHAMBER CONCERT

NIELSEN Wind Quintet; Elizabeth May *flute*, Ian Hardwick *oboe*, Frances Patterson *clarinet*, David McCleneghan *horn*, John Potts *bassoon*. KODALY String Quartet no.2; Stephen Bryant and Mark Denman *violins*, Brian Schiele *viola*, James Halsey *cello*. STRAVINSKY Octet; Nicholas Vallis *flute*, Nicholas Carpenter *clarinet*, John Potts and Peter Wesley *bassoons*, Ian Balmain and Mark Bennett *trumpets*, Martin Wilson and John Higginbotham *trombones*. SCARLATTI Three Sonatas, and LISZT Petrarch Sonnet 104; Kathleen Murray *piano*.

February 4

THE TWENTIETH CENTURY ENSEMBLE

KENNETH V. JONES Quinquid for Brass Quintet; Jonathan Holland and Clarence Adoo *trumpets*, Paul Gardham *horn*, Gary Davies *trombone*, Mark Bourne *tuba*. TIMOTHY SALTER Trouble; Heather Keens *soprano*, Timothy Salter *conductor*. SCHOENBERG Theme and Variations for Wind Band. WEBERN Concerto for nine instruments; Timothy Bond *conductor*.

February 8

THE RCM SINFONIA

conductor CHRISTOPHER ADEY

DEBUSSY Nuages et Fêtes. HINDEMITH Horn Concerto; Stephen Bell *horn*. STRAVINSKY The Rite of Spring.

February 9

THE RCM SINFONIETTA

BEETHOVEN Symphony no. 1; *conductors*: David Burton, John Williams, Norman Reintam, Tze Law Chan. MOZART Horn Concerto no. 2; David McClenaghan *horn*, Mark Paine *horn*. MENDELSSOHN Symphony no. 4; *conductors*: Daryl Griffith, Robin Fountain, Christopher Gayford, Allun Proom.

February 10

CHAMBER CONCERT

RAVEL Introduction and Allegro; Lucy Reid *flute*, Anne Ferrige *clarinet*, Denise Marleyn and Sarah Drury *violins*, David Wyn Lloyd *viola*, Sarah Acres *cello*, Louise Martin *harp*. BEETHOVEN Six Variations op. 34; Elizabeth Collins *piano*. HURLSTONE Four Characteristic Pieces; Sarah Homer *clarinet*, Alexandra Bibby *piano*. FRANCK Prelude, Chorale and Fugue; Eva-Maria Alexandre *piano*.

February 14**INFORMAL CONCERT**

BACH Toccata in E minor, BWV 914; Luis Cabrices *piano*. DEBUSSY Fêtes Galantes I; Christine Beaumont *soprano*, Simon Lebens *piano*. NIN El el Jardin de Lindaraja; Christina Hannah *violin*, Alvin Moisey *piano*. WARLOCK Four Songs; Wills Morgan *tenor*, Wayne Marshall *piano*. MALCOLM ARNOLD Three Shanties for Wind Quintet; Lucy Reid *flute*, Jacqueline Cooper *oboe*, Michael Henry *clarinet*, Paul Truman *horn*, Donald Glass *bassoon*.

February 14**STUDENTS' ASSOCIATION CONCERT OF BRASS**

Royale Brass: BACH Toccata & Fugue in D minor; DUKE ELLINGTON (arr. Martin Wilson) Solitude; (arr. Mark Bennett) Theme from 'The Life and Times of David Lloyd George'; MALCOLM ARNOLD Brass Quintet. RCM Brass Band, Jeremy Dibb *conductor*; PI SCHEFFER (arr. A. H. Jakeway) Three Inventions; VINTER Variations on a Ninth; JOSEPH HOROVITZ Sinfonietta; VAUGHAN WILLIAMS Henry the Fifth.

February 15**THE RCM CHAMBER CHOIR**

conductor SIR DAVID WILLCOCKS

JOSEPH HOROVITZ Endymion, for soprano solo and chamber choir (first performance — RCM Centenary Commission); Christine Beaumont *soprano*. JEREMY DALE ROBERTS Motet: I heard a voice. DURUFLE Toccata from Organ Suite no. 5; Wayne Marshall *organ*. DURUFLE Requiem; *conductor* Graeme Jenkins.

February 16**EXPERIMENTAL MUSIC GROUP CONCERT**

'The Echo', including films by WILLIAM LATHAM (Royal College of Art) Shape Music, and Specto; improvised accompaniment (with percussion) by Javier Alvarez *clarinet*, Mark Bourne *tuba*, Jeremy Dibb *trumpet*, Arni Hardarson *piano and tape*, John Lambert *organ*, Angus MacIlwraith *recorders*, Peter Muir *harpsichord*, Elizabeth Price *horn*.

February 21**INFORMAL CONCERT**

SHOSTAKOVICH Sonata; Sarah Harper *cello*, Hsing-Chwen Hsin *piano*. CHOPIN Nocturne in E minor and Ballade in G minor; Felix Rigg *piano*.

February 24**CHAMBER CONCERT**

RAMEAU Ordre in A (1728); John McGreal *harpsichord*. Ordre in D (1724) Naomi Sato *harpsichord*. Ordre in E (1724) Lynda Mayle *harpsichord*.

February 25**STUDENTS' ASSOCIATION ORCHESTRAL CONCERT**

MacCUNN Overture, Land of the Mountain and the Flood. GRIFFES Poem for Flute and Orchestra; Richard Sherman *flute*, Kevin McCrea *conductor*. FALLA Three Dances from the Three Cornered Hat; Christopher Gayford *conductor*. DVORAK Symphony no.8; Graeme Jenkins *conductor*.

February 28**INFORMAL CONCERT**

BARTOK Suite, op.14; Joanna Lee *piano*. WALTON Sonata for violin and piano; Jane Ingamells *violin*, Elizabeth Collins *piano*. PROKOFIEV Légende, op.12, no.6; KHACHATURYAN Toccata (1932); Martin Evans *piano*. LENNOX BERKELEY Sonatina; Timothy Masters *oboe*, Kevin Atkin *piano*.

March 1**ABENDLIEDER: FREUD UND LEID**

BEETHOVEN Three Songs; Alison Charlton-West *soprano*, Antonia Ogonovsky *piano*. SCHUBERT Two Songs; Graeme Broadbent *bass*, Antonia Ogonovsky *piano*. SCHUBERT Three Songs; Mary Roberts *mezzo-soprano*, Dominic Seligman *piano*. SCHUMANN Three Duets; Elizabeth Chard *soprano*, John Sear *baritone*, Llewellyn Rayappen *piano*. BRAHMS Two Songs; Antonia Ogonovsky and Shelagh Stuchbery *sopranos*, Kate Ellison *mezzo-soprano*, Mark Paine and Rachel Barrett-Whiting *horns*, Nichola Broke *harp*. JOAN LITTLEJOHN Four Songs; Pamela Jones *soprano*, Kathleen Murray *piano*. SCHUBERT Two Songs; Ross Campbell *baritone*, Llewellyn Rayappen *piano*. WOLF Two Songs; Fiona Rose *soprano*, Antonia Ogonovsky *piano*. R. STRAUSS Three Songs; Christine Beaumont *soprano*, Simon Lebens *piano*. BERG Three Songs; Mari Williams *soprano*, Mark Daver *piano*. J. STRAUSS Wiener Blut; German Class Singers, Llewellyn Rayappen *piano*, Michael Law *conductor*.

March 2**THE RCM CHORUS AND WIND ENSEMBLE***conductor* SIR DAVID WILLCOCKS

BRUCKNER Three Motets. MOZART Serenade in E flat, K.375; Rachel Ingleton and Hilary Storer *oboes*, Justin Osborne and Mairearad Duggie *clarinets*, John Potts and Steven Kingham *bassoons*, Nigel Hiscock and Rachel Barrett-Whiting *horns*: BRUCKNER Mass no.2 for eight-part choir and wind instruments.

March 3**EARLY MUSIC GROUP CONCERT**

BACH Cantata no.56: Ich will den Kreuzstab gerne tragen; Robert Boschiero *bass*, Gail Hennessey *oboe*, RCM Baroque Orchestra, *director* Catherine Mackintosh. BIGAGLIA Sonata in A minor; Mandy Tucker *descant recorder*, Simon Neal *harpsichord*. LUZZASCHI Non sa che sia dolore and Occhi del pianto mio; Mary Hitch, Anne Murphy, Annette Hutchinson and Caroline Ashton *sopranos*, Federico Marincola *theorbo*. TELEMANN Cantata: Locke nur; Alison Ling *soprano*, Adam Dopadlik *recorder*, Jan Spencer *viola da gamba*, Simon Neal *harpsichord*. FRESCOBALDI Aria di Passacaglia and Se l'aura spira; Caroline Ashton *soprano*, Federico Marincola *theorbo*. TELEMANN Trio Sonata in C; Margaret Barrow and Caroline Segolo *treble recorders*, Naomi Sato *harpsichord*. PURCELL Ode on the Death of Queen Mary; Anne Murphy and Mary Hitch *sopranos*, Simon Neal *harpsichord*.

March 7**WIND ENSEMBLES CONCERT**

R. STRAUSS Suite, op.4; Andrew Robinson and Maria Noakes *flutes*, Kerry Halse and Marianne Malin *oboes*, Carol Jones and Glen Williams *clarinets*, Helen Munro, Victor Boyko, Helena Spencer and Avril Fernie *horns*, Jonathan Davies and David Gillott *bassoons*, Sandra Hilliam *double-bassoon*. DAMASE Dix-sept Variations, op.22; Mary Parker *flute*, Louise Ward *oboe*, Neale Halling *clarinet*, David Gillott *bassoon*, Victoria Boyko *horn*. POULENC Sextet; Cynthia Bartlett *flute*, Hilary Dennis *oboe*, Clare Lynch *clarinet*, William Ross *horn*, Peter Wesley *bassoon*, Alison Beard *piano*. NIELSEN Wind Quintet; Terry Martin *flute*, Ian Dobson *oboe*, Malcolm Pritchard *clarinet*, Avril Fernie *horn*, Sandra Hilliam *bassoon*. MOZART Serenade in B flat, K.361; Jane Evans and Deborah Jones *oboes*, Graham Mackie and Neale Halling *clarinets*, Frances Patterson and Clare Lynch *basset horns*, Stephen Smart, Mark Smith, Andrew Langley and Christine Norsworthy *horns*, Gustavo Núñez and Peter Wesley *bassoons*, Nicholas Briggs *double-bass*.

March 10**STUDENTS' ASSOCIATION CHAMBER CONCERT**

CHOPIN Sonata in B flat minor; James Lisney, *piano*. HAYDN Sonata in E flat, Hob.52; Sophie Yates, *piano*.

March 11**GUITAR CONCERT**

WALTON Bagatelle; GRANADOS Andalusia; Michael Stockdale. VILLA-LOBOS Etude; TORROBA Nocturne; Carla Zappala. BACH Lute Suite no.2; Richard Durrant. GOMEZ CRESPO Norteña; TARREGA Mazurka; David Caswell. BACH Lute Suite no.4; Michael Stockdale. BRITTEN Nocturnal; ALBENIZ Torre Bermeja; Sevilla; Jesus Alvarez.

March 12**ROYAL ALBERT HALL CELEBRITY GALA**

GORDON LANGFORD Prelude, Polonaise and Promenade; Equale Brass Ensemble: John Miller and Stanley Woods *trumpets*, Michael Thompson *horn*, Peter Goodwin *trombone*, John Jenkins *tuba*. HANDEL Concerto in B flat, and Irish Folk Suite arr. M. ROBLES: Marisa Robles *harp* with Rachel Masters, Gillian Tingay, Ruth Faber, Ieuan Jones and Louise Martin. BRIDGE Scherzetto, BACH Arioso, FALLA Ritual Fire Dance; Julian Lloyd Webber *cello*, John Blakely *piano*. ALBENIZ Asturias, BARRIOS Vals op.8 no.1; John Williams *guitar*. THALBEN-BALL Toccata and Fugue ('Beorma'); Sir George Thalben-Ball *organ*. BERLIOZ Roman Carnival Overture; John Forster *conductor*. DONIZETTI Concertino in F; Léon Goossens *oboe*. MOZART Tamino's Picture Aria, SULLIVAN 'Take a Pair of Sparkling Eyes'; Robert Tear *tenor*. WEBER Concertino; Michael Collins *clarinet*, Graeme Jenkins *conductor*. WALTON Crown Imperial March; RCM Orchestra, John Forster *conductor*.

March 14

INFORMAL CONCERT

VARESE Octandre; Nicholas Vallis *flute*, Sian Davies *oboe*, Damaris Wollen *clarinet*, John Potts *bassoon*, Paul Gardham *horn*, Ian Balmain *trumpet*, James Casey *trombone*, Paul Speirs *double-bass*, Martin Lawes *conductor*. BARTOK-SZEKELY Roumanian Folk Dances (1926); Susan Briscoe *violin*, Simon Neal *piano*. SCHUBERT Four Songs (Schwanengesang); Graeme Broadbent *bass*, Antonia Ogonovsky *piano*. MOZART Sonata in F, K.376; Luis González-Fuentes *violin*, Katherine James *piano*. LISZT Reminiscences de Don Juan; Amanda Hurton *piano*. JOSEPH HOROVITZ Music Hall Suite; Robert Farley and Nicholas Briggs *trumpets*, Stephen Smart *horn*, Stephen Bainbridge *trombone*, Andrew Pearce *tuba*.

March 14

COMPOSERS' GROUP CONCERT

ALFRED SCHNITTKE Praeludium in memoriam Dmitri Shostakovich; David Gilling *violin*, with tape. JAVIER ALVAREZ Caracteristicas; Nicholas Vallis *flute*, Alan Garner *oboe*, Kevin McCrae *cello*, Arni Hardarson *prepared piano*. MICHAEL HENRY Jazz Song; Michael Henry *clarinet*, Tom Blach *piano*. DAVID HEXT Bras Quintet; Royale Brass: Mark Bennett and Ian Balmain *trumpets*, Paul Gardham *horn*, Martin Wilson *trombone*, Andrew Pearce *tuba*.

March 16

THE RCM SINFONIETTA

conductor JOHN FORSTER

MENDELSSOHN Overture, Calm Sea and Prosperous Voyage; Wing Sie Yip *conductor*. BOTTESINI Concerto in A minor; Judith Evans *double-bass*. BACH Suite no.4 in D. MOERAN Sinfonietta.

March 17

THE RCM SYMPHONY ORCHESTRA

conductor NORMAN DEL MAR

RIMSKY-KORSAKOV Overture, May Night; Russell Keable *conductor*. BRITTEN Piano Concerto; Christopher Davies *piano*. SCHOENBERG Variations op.31. POULENC Suite, Les Biches.

March 22-26

THE OPERA SCHOOL

RICHARD BLACKFORD: METAMORPHOSES (First Performances)

Conductors RICHARD BLACKFORD, Graeme Jenkins. *Director* MICHAEL RENNISON. *Choreographer* DAVID TOGURI. *Designers* Joanna Wills, Christopher Line, Howard Burden, William Taylor and Karen Williamson of Wimbledon School of Art. *Lighting designer* RICHARD JOHNSON. *Electronic tapes* LAWRENCE CASSERLEY. *Assistant to the director and choreographer* KAY LAWRENCE.

Proserpine, Philomela, Tree Nymph Alison Charlton-West, Eleanor Forbes. *Arethusa*, Procne, Mercury Helen Kucharek, Laura Rowley. *Clymene*, Baucis Sandra Porter, Maxine Symons. *Ceres* Mary Roberts, Jane Cammack. *Phaethon* John Graham-Hall, Stephen Mudge. *Phuto*, Tereus, Erysichthon Noel Mann, John Sear. *Philemon* David Stowell, David Todd. *Jupiter*, Pandion Bryan Secombe, Timothy Menah. *Phoebus* Erling Jensen, Timothy Menah. *Epaphus* David Stowell, Noel Mann. *Kallias* Stephen Mudge. *Mestra* Christine Beaumont, Mari Williams. *Hunger* Pamela Jones, Erin O'Hanlon. *Itys* Robin Amos, Michael Copperwhite. *Gross client* Denis Lakey. *Ovid* Marius Goring. *Clients* Stephen Mudge, Erling Jensen, Stephen Miles, James Hutton, Ian Belsey. *Chorus* Kathryn Bennett, Christine Beaumont, Annette Hutchinson, Pamela Jones, Melanie Marshall, Erin O'Hanlon, Laurie Stras, Mari Williams, Ian Belsey, John Harman, James Hutton, Erling Jensen, Robert Laken, Denis Lakey, Stephen Miles, John Upperton. RCM SINFONIA. *Instrumentalists on stage* Christopher Cowie, Martin Robertson, Thomas Arnold, Paul Clarvis, Matthew Hart-Dyke.



Scenes from Richard Blackford's *Metamorphoses*



REVIEWS

ESSAY ON THE CRAFT OF 'CELLO-PLAYING by Christopher Bunting (2 volumes, Cambridge University Press, £19.50 each)

What an amazing coincidence that out of the barren desert of literature about cello playing, two of our most eminent cellists should spring to print within the space of a year! William Pleeth and now Christopher Bunting have each in their own very different ways achieved the almost impossible task of transmitting to the reader the experience of 50 years or so of learning, playing, teaching, listening, observing and 'being'. I must confine myself to Christopher Bunting's book, which is enough in itself to be beyond the scope of a 'reviewer', except in the sense that it should be re-viewed every day.

Mr. Bunting's book is in two volumes, which complement one another. At the beginning he adjures us to read and re-read the prelude ('difficult', he warns us). As an *hors d'oeuvre* it is certainly somewhat indigestible and the repeated use of the term *paranoid/schizoid* made me twitchy. I think one should perhaps treat the prelude as a Victorian savoury, for after chewing on the main course one could be better prepared to assimilate the inner content of the prelude without grinding to a halt over such unfamiliar words as 'propriocept', 'cybernetic', etc. I plump for the directness in a later chapter of 'I feel that the bow should become so much part of oneself that a needle plunged into its hairs should send a shiver down the nervous system', of this wonderfully inspiring and down to earth paragraph, 'Bowing is to the cellist as breathing is to the singer. It must be capable of an infinite range of subtlety if it is to permit the realisation of the musical soul. Preceding this blissful state, however, there must come much gymnastic, geometric and choreographic work'. Mr. Bunting goes on to describe ways of acquiring a functional and expressive bowing technique, from the initial bow hold to a most advanced stage, including many cleverly thought-out anti-mechanical exercises. I was particularly struck by the chapters on co-ordination and scales. Of many felicitous phrases, I quote, 'Do not forget that when we play, the bow is in the air a great deal of the time. Fear of raising the bow off the strings has vitiated many a *sforzato* and ruined many a *spiccato*'.

My only worry about the book(s) is that the student, or indeed some teachers, may be put off by, to my mind, the sometimes over-complicated manner of expression. For instance, Christopher Bunting's 'translation' of Casals' saying 'Si la pensée est juste — tout vient' is 'Seek to acquire that predictable and available analogue of action which is a distillation of all procedures found by experience to be productive (counter-productive procedures having been rejected or gradually allowed to atrophy), and ally one's 'intention' with this analogue rather than with a generalised and woolly wish to 'play well'. With his usual humour, Mr. Bunting continues, 'It may be of some sustenance to those readers whose courage is now failing to know that compared with some who have thought carefully about bowing, I might appear as the soul of brevity'. I hope my other quotations will show that not all is expressed in this vein!

My final reservation is expressed by Mr. Bunting himself: 'It is said that "one showing is worth a thousand sayings". In speaking of the technique of the left hand, I am hindered in my inability to control the timing of your reading of this book. In teaching one controls carefully the point at which an idea is proposed, whereas here the apparent paradoxes and contradictions may assume undue importance'. This is, however, a reservation that appertains to *reading* about any skill or art involving movement, thought, emotion and the innermost being of people. Even though Christopher Bunting modestly entitles his book(s) "Essay of the Craft of Cello Playing", it is not a DIY manual!

I feel strongly that it is something that every teacher should have to hand as a reference book and guide to complement his or her own experience and ideas. One could delve into it and find exercises and ideas suitable for each student (or for oneself) at the right moment, whether they be beginners or very advanced. It is a potential eye-opener for the prevention and cure of the many bad habits of tension in posture and movement which wreck the incipient musical expression of so many youngsters (and not only the young!) and at the same time do them physical and psychological harm.

Coming (much too hastily) to Volume II 'The Left Hand', I wonder how many other instrumentalists will admit that 'What is an important but easily manageable problem for the singer with his consonants and vowels, for the pianist with his little hammers, for the violinist with his little strings and small resonating volume, becomes for the cellist a major concern. I refer to the question of clarity of enunciation'.

I pick almost at random from many pertinent condensations of technical stumbling blocks: 'The difficulty is that a gesture of the hand that gives character to a slow phrase, may be employed as a *compensation* in a fast one. This is the bug bear. Players 'help' out an undeveloped finger with a twist or throw of the hand and this masks the problem, and, becoming habitual, prevents the solution. Worse yet! They then 'practise hard' at a rapid passage with increasing tension, usually with unsatisfactory results'. How often have I myself seen or felt this to be the case, and does it not apply to other instrumentalists?

In a slightly different context Mr Bunting says 'The aim is not to acquire the skill of "putting-things-right" but of "getting-things-right"'. And he goes on to explain *How to Get It Right*, with many examples, diagrams and exercises. From the marvellously simple, interesting and effective left hand percussion exercises through shifting', 'vibrato', 'portamento', 'double stopping', 'artificial harmonics', with many other facets in between, the exercises are all thought out imaginatively and concisely. They seem to me to achieve maximum results without *wasted* time or effort, and, if practised without the unnecessary mental and physical tension Mr Bunting is at such pains to eliminate, they could do us a power of good whether we be young or old, players, teachers or students.

The books are expensive, but they are beautifully printed and include several volumes worth of condensed study/exercises.

AMARYLLIS FLEMING

IVOR GURNEY: WAR LETTERS A selection edited by R. K. R. Thornton (Carcant New Press £12.00)

Ivor Gurney has become the subject of much attention lately and it is not difficult to see why. The composer of a handful of outstanding songs, the author of a number of marvellous poems, who was a soldier in the first World War, and who spent the last fifteen years of his life in a mental hospital, he was a figure destined, sooner or later, to engage the curiosity of musicians, writers, and psychiatrists.

Michael Hurd's biography of 1978 was a masterpiece of shrewd insight and subtle perception. P. J. Kavanagh's recent Oxford edition of Gurney's poetry was timely. The study by W. H. Trethowan of Gurney's mental illness is interesting in that it draws distinctions between the imaginative work of the mentally healthy creative artist, and that of the afflicted. It also puts paid to misleading romantic notions such as the one that Gurney's mental condition was the result of the stress of his period as a soldier.

The trouble is that no sooner do figures such as Gurney receive due attention than the vultures descend, and an industry grows around them. A misplaced mystique is created, fostered, and overstated in ways that finally serves them ill.

Prof. Thornton makes high claims, even for letters excluded: '... as much has had to be rejected as included, most of it with some insight into Gurney's personality, the situation of the soldier, or the state of music and literature in the 1914-1918 period'.

The sad fact is that there is very little in the present selection which reveals much insight into anything. This is not Gurney's fault: There is no sign in his letters that he was casting a hopeful sidelong glance at posterity.

Two examples may give some idea of the flavour:

'John Drinkwater's new book seems to be good. Have you read any of Neil Monro's books? *John Silence The New Road, Doom Castle*? They are very good, and exciting in the R.L.S. style. What a fine speech was Churchill's, at Dundee. The man has pluck enough'.

'Keats certainly was no end of a poet. If he had lived? And Schubert? Well, no one can say?'

Such examples are not, I believe, unfairly chosen; and most of Gurney's observations do not rise much above this level.

The Gurney of these letters was neither a penetrating nor a lucid thinker. Sharper observations of the behaviour of soldiers in billet and battle are to be found in abundance elsewhere; so are more adequate commentaries on the artistic life of the time. A glance at the index reveals Gurney's pitifully narrow parochial outlook. And Gurney seems to lack any curiosity about his mental states.

This volume might have been more fruitful if Prof. Thornton had not confined his selection to the War Letters, had even included some of the reciprocal letters written to Gurney by his friends. The tenor of Gurney's replies to Herbert Howells, for example, suggests that Howell's letters to him were of greater interest, had made him think

When Prof. Thornton writes 'I have printed only complete letters, feeling that the whole balance is important, even if one does have the repeated trivia of enquiries after health and the weather' he is taking his subject far too seriously. Gurney's letters are not works of art in that sense.

In short Prof. Thornton has treated Gurney's letters with a veneration quite inappropriate to their weight and substance. Letters written privately should not be assumed to be interesting and important simply because they are by figures of note. They may be, or they may not be. These, unfortunately, are not.

ALAN RIDOUT

BRITISH UNION CATALOGUE OF ORCHESTRAL SETS compiled by Sheila Compton and edited by Maureen Simmons (International Association of Music Libraries, Archives and Documentation Centres (U.K. Branch), The Polytechnic of North London £40.00)

Do you organise an amateur or youth orchestra? Are you a conductor? Do you ever have to hire music from publishers? If so, this superficially uninspiring title could be of more interest than you would immediately suspect.

Obtaining music for orchestras, whether amateur or professional, can be a wearing task. Tracking down publishers, contacting them, waiting for the parts to arrive, sending them back after rehearsal or concert and, not least, paying for their hire can be time-consuming and confusing for even the professional orchestral librarian.

A far simpler means of obtaining sets of orchestral parts may be to borrow them from your local library. This is a service which many of the larger libraries and some surprisingly small ones now offer, but it has rarely been used to its full extent, not least because of the difficulty of discovering which library has which parts and whether they are willing to lend them.

This catalogue lists by composer and work the holdings of the major libraries in the United Kingdom, their policies for loan and the locations of the works. If parts are not available in your immediate area, it is often possible to borrow from another area either by direct application or by inter-library loan, with only postal charges incurred. The listings themselves give full details of editions, publishers, orchestrations and, in most cases, timings, and provide an invaluable guide to the repertoire available, as well as some incidental inspiration for programming. At £40.00 this guide might seem expensive for the individual or amateur organisation, but in comparison with the cost of hiring music for just one performance, it could prove a sound investment.

PAM THOMPSON

VAUGHAN WILLIAMS: THE SONS OF LIGHT. PARRY: ODE ON THE NATIVITY. Teresa Cahill (soprano), Bach Choir, RCM Chorus, London Philharmonic Orchestra, Sir David Willcocks (Lyrita SRCS 125)

'Write choral music as befits an Englishman and a democrat' was Parry's advice to the young Vaughan Williams. In their different ways, the two works on this Lyrita record illustrate his admonition. Both sound unmistakably home-grown, and not just because of their choice of texts, by William Dunbar in the case of Parry, by Ursula Wood in that of Vaughan Williams. Whatever Englishness in music may mean, these two scores could not have come out of any other country. Try, for instance, accommodating them into contemporary, continental contexts, whether of Edwardian days or of the post-second world war era.

Their roles and ambience were however different, though they could lay equal claims to democratic intent. Parry's *Ode on the Nativity*, composed for the Hereford Three Choirs

Festival of 1912, could count on a well-trained adult chorus, capable of sustaining eight-part writing. By contrast, Vaughan Williams's cantata *The Sons of Light* was commissioned by the Schools Music Association and given its premiere in the Albert Hall in 1951 by an army of over eleven hundred young singers. Given the type of forces involved and their number, Vaughan Williams devised a score as practical in its technical demands as it was visionary in its concept. The choral writing is predominantly chunky, with few rhythmic difficulties and little polyphony; it lies easily for adolescent voices: it is effective. At the same time, the setting takes every advantage of the episodic nature and variegated imagery of Ursula Wood's three quite long poems. So skilful and imaginative an exercise in deliberate simplicity is thrown into relief by orchestral writing which neither made nor needed to make any concessions. (In 1951 as in the present issue, the LPO was in action.)

Though not a Vaughan Williams magnum opus, *The Sons of Light* ranks as a valuable, functional 'occasional' piece, characteristic, and with passages of rare illumination. Its performance by the Bach Choir and the RCM Chorus, together with the LPO, under Sir David Willcocks, is in itself most praiseworthy. It may also serve to remind choral societies of the music's very existence. Once quite often to be heard, in recent years the cantata has only enjoyed a handful of revivals.

The present-day neglect of Parry's *Ode on the Nativity* is perhaps more culpable. Structurally, melodically, rhythmically it shows the composer in his prime, and even the usual criticisms of his scoring do not apply in this instance. Predictably, the choral writing is superb, as rewarding to sing as to listen to. Furthermore, Parry never wrote anything more sensitively-wrought for soprano solo than the 'Sinners be glad and penance do' section, exquisitely sung here by Teresa Cahill.

If its actual recording, as in the Vaughan Williams, counts as serviceable rather than outstanding, its performance, well-balanced, mellifluous, crisp and spirited, is excellent.

CHRISTOPHER GRIER

BOOKS AND MUSIC RECEIVED

Mention in these lists neither implies nor precludes review.

Hungarian Musical Guide no. XX, and Hungarian Music News 1982 nos. 2, 3 and 4
The Royal Academy of Music Magazine no. 231 Spring 1983.

Joachim Andersen: Five songs without words for flute and piano (OUP \$7.00)

Beethoven: Cello Sonata op. 102 no. 2, ed. Tovey (Stainer & Bell £2.75)

Michael Berkeley: Three Moods for unaccompanied oboe (OUP £1.75)

William Croft: Complete Organ Works ed. Richard Platt (OUP £3.95)

Gordon Crosse: A Year And A Day — a sequence of thirteen miniature studies for clarinet alone (OUP £1.50)

arr. Douglas Gillies: Sambalele — Latin-American folksong for unison voices, with piano and optional descant recorder and percussion (OUP 40p)

Handel: Serenata 'There in blissful shades' for soprano, mezzo-soprano, bass, two violins and continuo ed. Franklin B. Zimmerman (OUP score and set of parts £6.95)

Keith Hartley: Double Bass Solo 2; pieces from the orchestral repertoire (OUP £4.75)

Alun Hoddinott: 'Great is the Lord' — SATB anthem (OUP 50p)

Bryan Kelly: Suite for Three Trumpets (OUP score and parts £2.95)

Philip Lane: Badinages for piano duet (Roberton £4.00)

Sidney Lawton: The Young Bassoonist — graded arrangements for bassoon and piano (OUP 3 vols. £2.95 each)

William Mathias: Rex Gloriorum — four Latin motets for unacc. mixed voices (OUP £1.75)

Dorothy Parke: 'Song in Exile' and 'The Road to Ballydare' (Roberton 50p each)

Rimsky-Korsakov arr. Ivan Phillips: Lithuanian Dance from 'Mlada' (OUP score and parts for complete band \$35.00)

arr. John Rutter: 2 carols for brass quintet with optional percussion (OUP scores £1.75 each)

Phyllis Tate: 'Scarecrow' — a children's musical with words by Michael Morpurgo (OUP vocal score £2.95)

arr. John R. Wood: 'Golden Mornings' — Christmas and general carol (OUP 35p)

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

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The subscription year commences on September 1st. *The RCM Magazine* (three issues a year) is included in the subscription. *The Magazine* is available to non-collegians on payment of £2 per annum.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. These should reach the Editor not later than the last week of term, for consideration for the following term's issue.

The Loan Fund is available for the benefit of Union Members.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 p.m. to 5.30 p.m.

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1982-83

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